

C/FO

San Antonio

MARCH 1987
NEWSLETTER



C/FO-SAN ANTONIO NEWSLETTER

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C/FO-SAN ANTONIO OFFICERS

Brian Sutton - President
Randall Stukey - Executive
Robert Gibson - Secretary/Representative
Craig York - Director
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WHAT IS C/FO-SAN ANTONIO?

The Cartoon/Fantasy Organization is a world-wide organization dedicated to the enjoyment of animation and fantasy from all over the world. C/FO-San Antonio is a local chapter affiliated with the general C/FO. Membership in C/FO-San Antonio is open to anyone interested in animation, whether or not you are a member of the general C/FO. C/FO-San Antonio currently has no chapter dues. Members of C/FO-San Antonio are listed in the C/FO-San Antonio Membership directory, receive a little bit of priority when it comes to obtaining tape copies from the chapter tape library or membership in APA-HASHIN, and may eventually receive a membership card if any of our artists will ever do one up. Subscriptions to the C/FO-San Antonio Newsletter are optional (and do cost money, see below), although a subscription is highly recommended. As C/FO-San Antonio is a democratic organization, members of C/FO-San Antonio who are able to attend meetings get to vote on issues affecting the chapter.

C/FO-SAN ANTONIO MEETINGS

C/FO-San Antonio currently meets the second Sunday of every month at the meeting room of the Winston apartments, located on Sir Winston Drive, just off Blanco Road outside Loop 410 in north central San Antonio. Anyone needing directions to this location should contact either Brian Sutton (512-655-4708), Randall Stukey (512-655-2678), or Robert Gibson (512-657-7296). (A second meeting is normally held on the second or third Thursday evening after the main Sunday meeting, call Robert Gibson for more information.) Donations of \$1.00 per month from general members and \$2.00 per month from associate members are requested of those attending meetings.

JOINING THE GENERAL C/FO

Although membership in the general C/FO is not required for membership in C/FO-San Antonio, we do encourage people to join the general organization. Dues are currently \$12.50 a year. Mail your dues along with your name, address, phone number, a list of your six favorite anime series or features, and a list of any C/FO chapters you are officially a member of to:

Cartoon/Fantasy Organization
Attn: New Membership
401 South La Brea Ave
Inglewood, CA 90301

PUBLICATION INFORMATION

EDITORIAL ADDRESS

Address all contributions and subscriptions to the following address:

C/FO-SAN EDITOR
c/o Randall S. Stukey
4122 Tallulah
San Antonio, TX 78218-3452

EDITORIAL STAFF

Editor/Publisher: Randall S. Stukey
Assistant Editor: Robert W. Gibson

ARTISTS FEATURED IN THIS ISSUE

Cheryl Blaha (p 9, 11)
Mark Barnard (p 8, 11)
Ted Blasingame (p 3, 10, 12)
Mike Cogliandro (Cover)
Dan Kellaway (p 18)
Vaunda Perry (p 7)

TIME STRANGER illos are from the November 86 issue of NEWTYPE.

CONTRIBUTIONS

Yes, contributions of art, articles, fiction, news, synopses, etc. are always needed. Don't be scared off by our fancy format, this is a FAN publication, we'll print almost anything that is related to anime in some way, that is in good taste (this is a family publication), and that is not over-long. We will correct grammar and spelling errors (and stick in some of our own errors to boot). All substantial contributors to an issue will get a free copy of the issue (or have their subscription extended by one if they are subscribers).

SUBSCRIPTIONS

The C/FO-SAN ANTONIO NEWSLETTER is currently published monthly, but this publication schedule is not guaranteed. Mail subscriptions are \$9.00 for 6 issues and \$18.00 for 12 issues. Pick-up (at meetings or whatever) subscriptions are \$6.00 for 6 issues and \$12.00 for 12 issues. Make checks payable to DRAGONFIRE PRODUCTIONS. If you are a mail subscriber and you haven't received your issue by the 15th of the month, drop the editor a line ASAP. Both we and the post office make mistakes! Trades for your newsletter/fanzine can be arranged, contact the editor for more information.

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MARCH MEETING NOTES

1:00-2:00	Requests	5:00-5:30	Votoms #11
2:00-2:30	Urusei Yatsura #145	5:30-6:00	Dirty Pair #1
2:30-3:00	Z Gundam #3	6:00-7:00	Dinner Break
3:00-3:30	Detective Holmes #?	7:00-8:30	Time Stranger
3:30-4:00	C/FO Meeting	8:30-9:00	Lupin III Part III #3
4:00-4:30	Dragon Ball #12	9:00-9:30	Hokuto no Ken #83
4:30-5:00	Galaxy Rangers "Phoenix"	9:30-?::??	Requests

Synopses for many of these shows follow. Please remember that these synopses are done by amateur fans of the individual series, some of whom do not even understand Japanese. Accuracy is not promised, but even a somewhat inaccurate synopsis is far better than no synopsis at all, especially if you would otherwise have not had any idea what is going on!

URUSEI YATSURA #145 by Ray Elliott

This is the episode you all have been waiting for; the little fox-critter's first appearance. This episode is for all you lovers of cute little critters. The majority of the action in this episode is a flashback as Shinobu remembers her encounter with the kitsune. In this flashback, the kitsune comes to town, falls in love with Shinobu, makes cute sounds, and causes some trouble in school. Be warned, we have three more episodes staring the kitsune that can be shown if people really want to see them.

Z-GUNDAM #2: Departure By Ed Connell (reprinted from C/FOOD Platter)

[This episode was shown as a request at our January meeting after episode #1 was shown, Ed's synopsis of episode #1 was printed in the January issue. I'm printing the synopsis of episode #2 here, so that everyone will have a complete series of Z GUNDAM synopses---RSS]

On the Ahgama, after the Mega Particle Cannon is fired, a flash like sunlight is seen coming from Side 7 (Green Noah 1) where the breach in the hull was created. After this is seen, a Rick Dias (mobile suit) unit rushes into the colony. The purpose of this operation is to capture a Gundam Mark II mobile suit. Once inside the colony, the Rick Dias unit is attacked by GM II (an older style mobile suit) units.

After Gerold crashes the Mark II, the mobile suit is shut down. From this site, Gerold sees a GM II in a battle with another machine. Bright Noah sees Camille, who he recognizes from an earlier encounter at the army base. Camille boards Mark II number 3 and Emu Shin, a Titan pilot who trained in Mark II number 3, tries to stop him before he departs.

Camille's actions remind Bright of Gundam's original pilot, Amuro Rei. Because of this he forgives Camille for his actions. Camille surprised the AEUG pilots by turning on the remaining Mark II. It is revealed that he is the son of Franklin Biden, the engineer responsible for the modification of the original Gundam, thus explaining the ease with which he handles the Mark II. Trying to avoid further injuries, Bright yields to Camille and Quatro/Char's request and allows the remaining mobile suit to be captured. However, Bright's action is met with physical violence from the Titan commander, Captain Bask, who totally ignores Bright's reason: the protection of the civilians in the area. Bask's ruthless attitude also causes the first dark spot

in Emma's view of the Titans.

Camille, tired of living under Federation and Titan rule, not to mention tired of the increasing tension between himself and his father, decides to follow Quatro/Char and the AEUG. Although Camille is a little disturbed when he saw Fa's house demolished, he is put at ease when he realized that she is alive. As Camille follows Quatro/Char toward the Ahgama, he slowly begins to feel the burning power of a New Type growing and encompassing him.



Z-GUNDAM #3: In the Capsule By Ed Connell (reprinted from C/FOOD Platter)

We last saw Camille aiding Quatro/Char in the capture of two new mobile suits and going aboard the AEUG flagship Ahgama. There he is interviewed by Burecks Fora, the organizer of AEUG, and Captain Henken Becknar. Camille reveals that he is not only the son of Franklin Biden, but is also the son of Hidan Biden, a brilliant material science engineer. However, it appears that the Titan officials are also aware of this.

Lieutenant Laila Mira Raira has recieved instructions to intercept and destroy the Ahgama. Although Laila does belong to the Titan force, she is glad to take her Galbady unit from the Federation battleship, Vozniar, against the "Red Comet" (the code name for Quatro/Char's red Rick Dias mobile suit. (Note: Laila actually belonged to the Granada forces. Granada was the first base that served as the Jion Guerilla/Assault Division Headquarters under Kishilia's on the moon during the One Year War. Although it is part of the Federation today,

it is not under Titan control.) The battle, however, is called to a sudden halt when an armistice is called.

Lieutenant Emma is sent on board the Ahgrama to deliver Captain Bask's message to the AEU6 crew. She reads the letter (which she had not seen before) and to her horror discovers that it demands that Camille and the two stolen Gundam Mark II's be surrendered or Bask will have Camille's parents (who he had had imprisoned) executed. Camille, after overhearing two crewmembers talking about Bask's demand, takes off in one of the two Gundam Mark II's. Gerold is there to prevent Camille from rescuing his mother who is imprisoned in a capsule. Camille breaks as he sees his mother disintegrated in the vacuum of space, mere feet from the mobile suit's protection.

VOTONS #11: "A Look Back"

By David Stowell

Last episode, Chirico, having decided to have one more try at finding Fyana, got into a garage where some armor was stored. While fixing up a scopedog to his own specs, the rest of the gang showed up in time to help arm it. Everybody was having a party kind of time when a goon-force showed up and blasted the doors open....

This episode starts with Fyana praying in a church. The police boss and the fake priest show up and begin yelling at her. Not exactly what I'd call proper behavior in a church. I guess Fyana thinks the same, because she gets ticked off as she leaves.

As this is going on, Chirico hops into his armor and starts things rolling. During the fight, he gets knocked over by one shot and covered by lots more in-coming. When the smoke clears, all anybody can see is a big hole in the floor. While the lemmings are talking Miller Time, Chirico lets them have it from behind. He then heads for the HQ. He's been in and out of that place so many times that I'd bet he's got the joint memorized by now. Anyway, while Chirico is blasting his way to Fyana, the rest of the group are on their way to help with a spare Scopedog on a truck.

The trio does a "Beruit-bomber" routine on a guardpost when the scene changes to Jan-Paul. I wonder what this guy is thinking as he watches hords of lemming-troops rushing around in preparation for getting blown away by Our Hero? Somehow I don't think he's really impressed.

Evidently the Boss and the Priest are a little POed at Fyana, because the Dasterdly Duo are giving her the Frankenstein treatment, complete with electrodes, back at HQ. I'm telling you these guys must really be kinky! Well, you never know what turns some people on. They do some kind of mind-scan on Fyana and find that Chirico's been tip-toeing around the windmills of her mind. I've always said it, Real Men make a lasting impression, and here is proof of something we can all learn from and profit by. Of course, the Boss almost blasts Fyana for it, but maybe he just doesn't want to look bad in comparison with a Real Man like Chirico.

Meanwhile, Chirico is busy turning major roadways into junkyards as he blasts all the goon-platoons and lemming patrols thrown at him. At least Jan-Paul appreciates the show, as he listens to the city-geeks yelling for help on the radio.

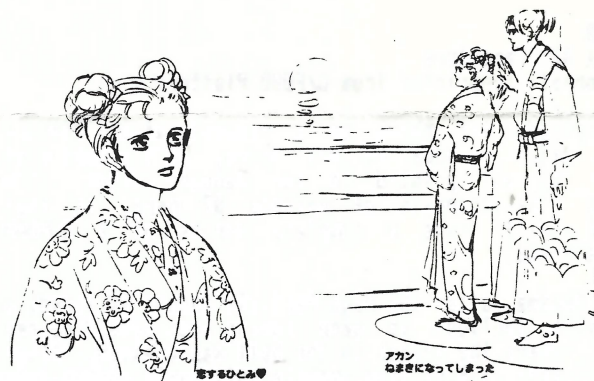
When Fyana gets up, the Dirty Duo yell at her a while and finally get her to have another try at Chirico. She gets into this great pink-and-white outfit and jumps into her pink-and-lavender Bruitishdog (not Britishdog!) armor. Now I know I said Real Men don't use pink armor, but any guy saying Fyana's a Real MAN had better learn a little anatomy (and stay away from me). She may be a Tough Broad or a Mean Momma, but she is NOT a Real Man! Excuse me, but this is something that's got to be made clear.

In any case, the way those two creeps treat Fyana, you might wonder why she sticks with them. Personally, I think it's the great color-coordinated armor they let her use. After all, how could any Real Woman resist the chance to blast people while wearing pink-and-lavender armor?

Chirico, meanwhile, gets into the Battle of the Overpass, where we get to see him knock the road out from under a lemming patrol. A passing copter zaps his armor before going down in flames, and Chirico has to abandon his riddled suit. After a great high-dive into a blanket, Chirico hops into the spare suit his friends hauled up. I guess they've kind of gotten the idea that Tough Guys are tough on armor. After making the switch, Chirico again makes like a Roller-skating Robot of Death and Destruction.

At the base, Chirico runs into Fyana, but this time he's got a plan. During their fight, Fyana gives Chirico a not-very-lady-like throw into the nearest wall. When his suit hits the wall, Chirico flips the top up and makes like he's out for the count. Fyana hops out of her armor to go have a look. Evidently she's never heard of Big Daddy Bubba Sluggo's saying: "If it stops moving, SHOOT IT AGAIN!" Anyhow, when she looks him over, out comes Big Bertha and he captures Fyana.

Chirico talks to Fyana while he carves up an apple. Real Tough-Guy to Real Tough-Girl kind of talk, I'm sure. Being a Real Man, Chirico cuts Fyana loose and gives her his Knife as the episode ends.



FEATURE: TIME STRANGERS

Translated by Henry Jerng

[The author has elected to give Japanese names in their original last name, first name order instead of transposing them---RSS]

The time is the present; the city, Tokyo. Here in the big city live three of our story's central characters. HAYASAKA TEK0, a cheerful 17 year-old girl, attends the local high school. With her are NAGATANIRAWA SHINICHI, an outstanding member of the science department, and YAMASAKI NOBUCCHU, a member of the school football team. In their own special ways, they are all very much admired by everyone.

One day, on her way returning from school, Teko waits to meet with the others. Shinichi and Nobucchu. Accompanying her is her brother, the camera man. Earlier, they all had agreed to go and take a photograph appropriately called "the Cherry Blossum and the

Beautiful Girl" in the park, with Teko posing as the model. While waiting, Teko excitedly climbs aboard the tour bus which they named RAKUDA (meaning "Camel" in Japanese); it is to be used to take them around. Meanwhile her brother leaves to buy some cigarettes.

Later, while her brother is still away, Shinichi and Nobucchu arrive. Waiting for Teko's brother to return, the three engage themselves in a conversation. Suddenly, a peculiar boy charges into the bus and begins to install a strange, mysterious machine onto the bus. Amazed by all this, Teko and the others carefully watch as the smoke thickens. "Who are you?" asks Teko and the others as the boy continues to work on new mechanical parts. Outside, noticing the strange situation, MR. HOKUBEN, the school's history teacher, quickly approaches the bus. At the moment he boards the bus, the Rakuda is wrapped by a mysterious light.

Inside the light, the Rakuda is slipping through time and carries its passengers with it. Even though the boy tries to explain the situation to them, Teko and the others just can not comprehend it. Attempting a daring ambush against any malicious scheme the boy might have, Nobucchu makes a tackle at him, and consequently makes the situation worse. Because of that attack, the installed mechanism begins to send out rays of light, and the Rakuda reappears in a fiery scene of burning city streets.

Although difficult to believe, they have somehow traveled in time to an unfamiliar setting. To find out where or when they are, Teko and the others leave the Rakuda in search for some logical answer. In their search, they come upon an army captain of the long-range artillery units. Despite the captain's words and actions, the group still disbelieves him. However, the truth is soon uncovered....

Teko and the others have appeared in March 1945 in the midst of the hellish picture of the Tokyo air raids.

Through the dangerous raid, they barely reach the vicinity of a Shinto shrine. There, Teko has a chance meeting with a school boy who was also left out in the air raid. Frightened by the attack of the American troops, Shinichi says, "it seems that we have dropped in on the worst kind of situation...." Shinichi is right; even here at the sacred shrine, the hands of fire continue to close in upon them. As the bombs fall from B-29s like rain drops, the flames enclose Teko in a deadly circle. In this time of crisis, when Teko's life is hanging by a thread, the courageous boy offers his hand and kindly saves her. Going through the ever consuming flames, he leads her back to the bus. At last they arrive at the Rakuda, and, with words of sorrow, they must part with one another. Although a great distance in time separates the two, that boy will always remain as a strong impression in Teko's mind. As the group again thrusts the Rakuda into the midst of the time tunnel, the images of that time period disappear. At a distance, someone carefully watches over them.

After they all have managed to escape from the dangerous air raids at Tokyo, the mysterious boy at last opens his heart to them. His name is AGINO JIRO, a boy who has escaped from the future through time traveling; time traveling without authorization. Jiro is surely being followed by the officers of the TIME MANAGEMENT OFFICE, and surely enough, they are being followed even as they speak.... COI, an assault ship under the control of Time Management Officer KUTAJIMA TOSHITO, pursues them.

Fully utilizing his scientific knowledge and ability, Shinichi discovers that COI is rapidly approaching and, in response, examines into the possibility of a SCRAMBLE JUMP through time. By entering and exiting the time tunnel with extremely high speeds three times, he hopes to loose the pursuer by blinding him with the great amount of light created by these activities. In a short

period of time, Shinichi controls the time machine to a successful escape without a scratch! He did it! Or did he? The dreadful truth of their easy escape is unknown to them.

Leaving the time tunnel, the Rakuda appears in the middle of a church. After breaking away the church's door, it hastens toward a stone fence and flares up. Luckily, everyone escapes the crash safely, only to find two samurai approaching them on horses. They manage to avoid them.

Jiro, Teko, Shinichi, Nobucchu, and Hokuben travel around the countryside, manage to get their hands on some soldier garments and armor, and meet with a deserted warrior named RIRANO HEIZO, who insists on joining their party. Nearby, Katajima observes closely. Continuing to search around the countryside, they are captured by some soldiers. A soldier, noticing the age of these oddly clothed teenagers, yells, "Fresh soldiers!" Attracted by the shouting, a very prestigious man rides toward them and says, "What is the matter here?" The foot soldier quickly notes to Jiro and the others, "Attention! You are in the presence of General Nobunaga!" Looking at the party of strangers, Nobunaga expresses interest in the materials inside Hokuben's bag, and Shinichi, seeing how surprised Nobunaga is to see them, says, "They are probably very rare to you since they are things of the future." Surprised, Nobunaga exclaims, "The future!?" Afterwards, the party is escorted to stay at Azuchi castle.



The party receives a great welcome at Azuchi castle, and because of their peaceful natures, the party is well-accepted by Nobunaga. In his chamber at the castle, Nobunaga gathers the time travelers in front of him. Others are also present: SEDODO JIN, Nobunaga's tea master of ceremonies; MORI RANMORU, Nobunaga's first son; and AKECHI MITSUHIDE, Nobunaga's close advisor and aide.

"Hokuben! Come closer!" says Nobunaga, showing an interest in the future of the country and wanting him to tell all. However, Hokuben, knowing the importance of keeping the knowledge of the future unknown to him, deceives Nobunaga by continuously making excuses to speak only on the topic of clarifying the origin of Nobunaga's name: "The future country, as far as for here.... Long time ago, when this straight was dry land, our ancestors passed by here...." says Hokuben, pointing to a large world map. Meanwhile, Teko examines Ranmoru's features and feels that he looks exactly like that boy she met at the air raid in Tokyo. The more she looks at him, the more she is convinced of it.

Later, Nobunaga requests Teko to play a Japanese musical

instrument in his chamber. "Teko, please play the song of the future country," Nobunaga asks. And so, Teko plays the song while Ranmoru listens carefully beside her, and sweet time flows.... Strangely, Teko's heart is enchanted by Ranmoru's soft, elegant appearance. Here begins a love that surpasses time.

Afterwards, Nobunaga and Mitsuhide discuss official business. Frankly, Mitsuhide informs Nobunaga that, under the present conditions, his forces will be defeated and he himself is in grave danger. Displeased by what he hears, Nobunaga strikes Mitsuhide's forehead with a whip and insists that Mitsuhide, in the future, can only be allowed to deliver two opinions in a year. Then, inside Mitsuhide's mind, a plot of betrayal begins to grow.

Later that same day, Jiro and the others discuss their experiences here and discover that they have arrived on May 26, 1582, in a time known in Japanese history as the "Epoch of a Warring Nation." At this time in Japan, local wars among feudal lords are quite common, but one great warlord stands out above the rest, Nobunaga. According to history, Nobunaga had broken the power of the powerful monasteries between 1570 and 1580, destroying Buddhism as a political force in Japan. Despite his victories, Nobunaga was revolted against by one of his vassals and aides, Akechi Mitsuhide, to the point that he finally had to commit seppuku, suicide by slicing the abdomen with a sharp blade. During the same event, Nobunaga's first son was also killed. Nobunaga's death date was May 31, 1582.

Remembering his death date, the party realizes that it is only 5 days before the revolution at Honnoji (which is in Kyoto). Meantime, even though she knows that the course of history will soon hit a high note, Teko still becomes involved with Ranmoru. With her ability to play the instruments, Teko is known to everyone in Azuchi castle as an "Angel", and her interactions with Ranmoru rapidly intensifies. As the love between them grows, they are unknowingly dragged into the turbid streams of history.

When they have a chance to speak with each other, Jiro tells Teko about the horrible, criminalistic lifestyles of the future and upon hearing this, warm emotions run through her heart. Later, as they leisurely sit in the building at the east side of the castle looking over Lake Biwa, Teko is depressed by the fact that Ranmoru's days are marked. It is sad that she cannot change history, but it struck Teko that, since Ranmoru is to die at Honnoji anyway, why not convince him to come to the future where they could be safely together. Therefore, knowing the risks involved, she decides to go with him to Honnoji.

On May 31, 1582, traveling along with Teko and others, Nobunaga leaves to go to the capital of Kyoto. Meanwhile, because he was rejected when he tried to offer Nobunaga sincere advice, Mitsuhide finally makes up his mind to strike back at Nobunaga. As Nobunaga and others enter Honnoji, Mitsuhide rounds up a group of men and heads for Honnoji. In vengeance, he says, "Our enemy is at Honnoji!!"

Sedodo Jin, the tea master who Teko and the others met at Azuchi castle, reveals his true identity before Kutajima puts his plot into action. He explains, "I am Sedodo Jin, Time Management Officer of the far distant future. I have entered this period of time to prevent Kutajima's plot." At the same time, Kutajima's plot is slowly being carried out. By first planting Jiro and the others here at this period of history, Kutajima uses mind control to get Hirano Heizo to join up with them. Now, by using Heizo once again, he plans to prevent the Honnoji revolution and try to change history for Nobunaga. "Go! Kill Mitsuhide and make a new history for Nobunaga!" Kutajima urges Heizo on.

And so Heizo, under Kutajima's mind control, appears in front of Mitsuhide who is trying to approach Honnoji.

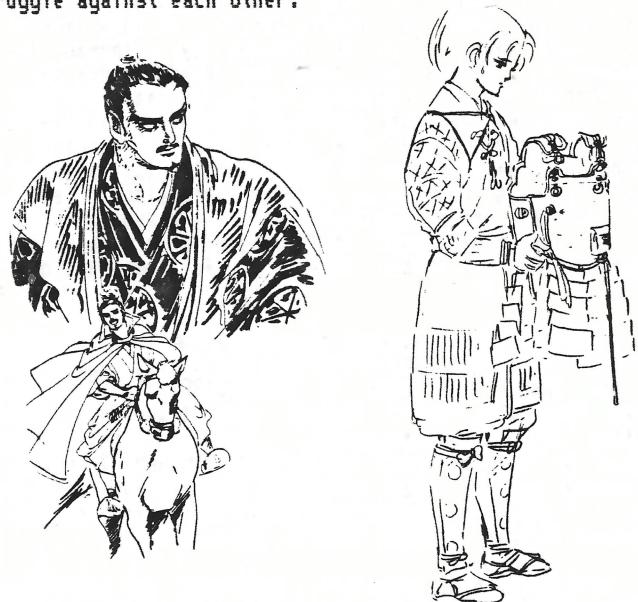
With a swing of his sword, Heizo kills Mitsuhide and greatly changes history. However, what kind of historical events will be changed and created by this?

In order to return the distorted history back to its original course, Sedodo, Shinichi, Jiro, and Nobucchu trace events back in time inside Sedodo's tearoom, which is actually a time machine. Quickly, after making the necessary settings, they set out to go to the site where Heizo was being mind controlled by Kutajima. History repeats itself once more.... After parting with Kutajima, Heizo tries to approach Mitsuhide, and suddenly, above Heizo's head, the tearoom appears. Flying low, Sedodo kills Heizo and sets out to defeat Kutajima as well. After a heated battle, Kutajima is defeated and history is returned to its original form; the course of history is now protected.

Afterwards, Sedodo says, "Escaping to lure Agino Jiro into a trap and using the special privileges of a pursuit hunter, he schemed to try to change history. All this just for his own personal reasons and ambitions!" Feeling that it is their duty to help, the others answer, "By all means, show us how to accomplish your goal!"

Down below, uplifting the insignia of watery-colored Chinese bellflowers, Mitsuhide's army advances toward Honnoji with force. After Honnoji is completely surrounded, fiery arrows are fired upon it and the chaos and turmoils of war reign. Surrounded by flames, Nobunaga reveals his intentions of committing seppuku by pulling out his blade. Then, in order to remove Nobunaga from his present danger, COI, under Kutajima's control, appears in the sky above. Following COI's appearance, the tearoom also appears. As the two time machines confront each other in the sky above Honnoji, an electric discharge runs through the sky. An unusual magnetic field is created between the two time machines.

Lending a hand to Sedodo, Jiro at last catches up with Kutajima and engages him in a fierce fight aboard the COI. However, after being hit by a decisive dive by Jiro, Kutajima is struck down at last. With his protective, life-support helmet and suit blown open, Kutajima's true appearance is revealed in front of Jiro's eyes. "Now I understand...." says Jiro as he stares at Kutajima's appearance of a lost child born in the time of the Nuclear Wars. And now, knowing Kutajima's secret, Jiro stands still, and in his heart, two quite different ideas struggle against each other.



"Leave me! Before you refuse, there are a number of things you must consider. Do you really want our history to have the Nuclear Wars take place? Really. Will living things like you ever know of the events which will take place here?" explains Kutajima. Knowing Kutajima's

true motives, Jiro is very much moved by him and says, "Now, hurry. Let the history that you wanted to see become the one that everyone in the future can share." Then Jiro parts from Kutajima.

Just as Nobunaga is about to commit suicide, a mysterious voice suddenly comes from above his head. It says, "Nobunaga, Emperor of a turbulent world! Remorsing over a dying future!" It is the voice of Kutajima, trying to save Nobunaga.

Meanwhile, as the flames erupt and rise, Ranmoru tries to make a decision on his own fate. At last, he decides that his own fate shall depend on Nobunaga's: if Nobunaga lives, he will stay, but if Nobunaga dies, he will make an escape with Teko and the others. No matter what, Teko has made up her mind to remain with her lover wherever he goes, and she says good-bye to Shinichi and Nobucchu.

In the midst of the flames, the two quarrel against Sedodo who tries to send Teko back to the present and keep Ranmoru here in the past. "What's going on here!!" Ranmoru's fate is to die here!" yells Sedodo. Doing whatever he can, Sedodo tries to separate the two. Impatient and without success, Sedodo draws his sword and swings it at Ranmoru. Teko, while trying to protect Ranmoru, receives a slight injury on her finger and falls unconscious. Teko's finger draws blood.

"Throw away the sword!" says Jiro, fixing his firearm on Sedodo. Outgunned, Sedodo is forced to throw away the blade which was pointed at Teko. Ranmoru pauses to hold Teko in his arms, and, while wrapping a bandage around Teko's wounded finger, Ranmoru affirms his determination to face his own destiny. "...Oh! My beautiful angel!..." Ranmoru says good-bye to Teko. Jiro tries to offer Ranmoru and Teko a ride on COI, but Ranmoru, after bandaging Teko's finger, turns away from Jiro and walks out toward the flames to return to Nobunaga. Jiro and Sedodo follow.

Still pointing his gun behind Sedodo, Jiro comes to Nobunaga's room. All through with the idea of protecting history, Jiro tries to rescue Nobunaga from his fate while keeping his gun pointed at Sedodo. However, Nobunaga refuses Jiro's help and carries out his seppuku. In the midst of the flames, Ranmoru witnesses the death of his father and runs out of the room. Seizing upon this chance, Sedodo presses against Jiro and chases after Ranmoru with his sword drawn. In desperation, Jiro points his gun at Sedodo's back and fires. Turning into a body of energy, Sedodo vanishes into thin air.

Suddenly, a beam of light wraps around Jiro to carry him back to COI, and Ranmoru is to follow next. But as the mechanism exploded with its rays of magnetic energy, Ranmoru is swallowed into the opening in time.

COI leaves from the midst of Honnoji's flames, carrying Jiro, Kutajima, Teko, and the other 3 companions. Drawing upon the last strengths of his mortally wounded body, Kutajima has saved them from the raging flames. Now, trying very hard to breathe, he approaches his time of death. He speaks, "In the forever-going history of Japan, only once does this crucial, history-moving character live in our history! And he is...Nobunaga. Only him. He was the only man who could be right to govern the country! History was there to change.... I wanted to see that new history...." Jiro vows that he will accomplish the aim which Kutajima had set out for.

As Teko and the others sleep, their memory of their time traveling experience slowly disappears from their minds. Also, while traveling in the trans-time portal, they are plagued by a new crisis. COI, carrying Kutajima's deceased body, cannot be controlled by anyone else. Will they be sucked into the bottomless opening in time, or will they be flown to another period of time which they know nothing about.... Another perilous fate draws closer and closer....

And...the sight of cherry blossoms appears in the the midst of sunshine. Time flows like nothing had happened, and the four people are returned to the present, exactly where their journey began. As the story comes to a closing, it leaves a question to the audience: is this world really the same as the original world? Later, Teko notices the bandage which remains wrapped around her finger....the one that was wrapped by Ranmoru....because of what happened at Honnoji.... Teko stares at the bandage on her finger and feels in her heart that it was something dear, something desperate. Strangely, bitter and sweet thoughts gushed out of her mind.

But, there is still no recollection of time traveling.

Author's Note: translated from the November and December 1986 issues of NEWTYPE, THE MOVING PICTURES MAGAZINE. Additional information on Japanese history came from Funk & Wagnalls Encyclopedia, published in 1978.

LUPIN III PART III #3

by Ray Elliott

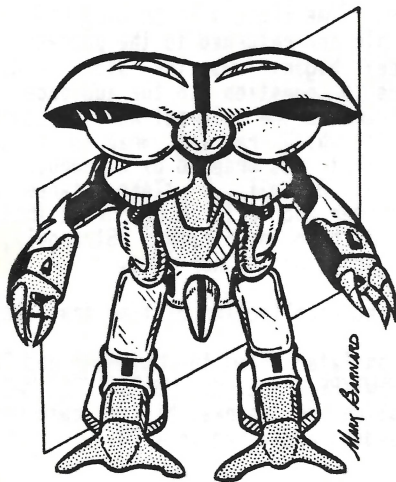
In this episode, Lupin meets a young girl, who has/gets a crush on him, while looking for her late father's hidden art treasure. Lupin gets stuck with her while escaping from her late father's house. First, Lupin tries to scare her away by pretending to be a bad guy.

Next day, at the beach, she messes Lupin up with Fujiko. After Fujiko leaves, Lupin defeats some frogmen sent to attack the girl by the villainess. Lupin then tries to give the girl some funds by robbing some small places. Thereafter, he sends her back to her family's boat.

She gives Lupin her locket, from which he finds out about her illness. Lupin and his friends are attacked by some of the villainess' men in a plane. Lupin and friends then go back to the boat to save the girl. During the fight on the boat, she is killed saving Lupin from a bullet.

In the end, Lupin finds the treasure, but leaves it surrounding the girl's body because he thought it belonged to her now.





EDITORIAL MUTTERINGS

Well, it's nice to be back to a full sized issue after the last two short issues. It's amazing how quickly this issue filled up. Alvin's "Hoboken No Ken" continues in this issue after a two-month lapse due to lack of space; however, we still did not have room to print the conclusion, so expect the final part next issue. We still need submissions --- both articles and artwork --- so write or draw something today and send it in. Unless you tell us otherwise, we will consider all submissions for both the C/FO-San Antonio Newsletter and for the NEW C/FO BULLETIN (which it looks like I will still be doing --- with help from others around the country --- after all).

Let us know how you like the new format --- it groups the synopses with the meeting schedule and should be much more convenient to those able to attend our meetings. Fandom Newswire and Anime Newswire have been combined into a single column called Anime Fandom Newswire. The classified ads have been abolished in their present form due to lack of interest, but similar material will show up in Anime Fandom Newswire. I have always left the anime opinions to my assistant editor, but now that he will not have time to write an assistant editorial every month, you are going to have to put up with my occasional anime-related ravings in a occasional column to be entitled Anime Ravings. This column will be open to "guest-editorials" on anime as well.

A quick note on the chapter tape list, several people noted that most of the older stuff was left off the new tape list. True, it was left off purposely. Most of the older stuff belongs to Ben Dunn and is simply too much trouble for us to get our hands on regularly as Ben lives on the other side of town. His schedule is so different from ours that it is simply too much trouble to get these tapes for regular copying, so if you want copies of this material, you'll have to deal directly with Ben. Sorry!

Back issue copies of this newsletter are generally NOT available. We only print a few more than we need and seldom have many left over by the end of the month they are printed. Yes, we can occasionally make a photocopy of a back issue (one-sided copies), but this is a lot of trouble and the editor seldom remembers to bring the back issues needed to the copy shop because he would have a very bad memory --- so we only do this in exceptional cases. The general C/FO archives (Fred Patten) gets a copy of all our issues and is authorized to provide copies. The second issue of the NEW C/FO BULLETIN should have an article on how to use the archives.

One final note, I owe a lot of people letters. To be

honest, I will probably never get around to most of them. What little time I have available for answering letters goes to answering letters about C/FO business or to writing postcards telling people that I have gotten their tape(s) 19 nights out of 20. You are better off calling me if you would like a quick question answered. Unlike Robert, I can carry on a short and to the point conversation --- but will not remember what I said 5 minutes later, so you still have to mail me tape want lists and the like --- so calling me will only put a huge dent in your phone bill if you love to chat and want to do so (unless I'm busy, I generally don't mind a long chat with anyone, but please don't think I'm insulting you if I say I am busy, I can only afford to waste about 1 hour a day if I am to get everything else, like this newsletter, done on time). However, I do read every letter I get and take action where/when needed. For example, several people ask me questions in letters that are being answered in this newsletter. I really wish I could answer all my mail, but there are only so many hours in a day and I have so much to do....

Randall S. Stukey

Randall S. Stukey, Editor
Chief Protector Against Silliness (CPAS)

A SHORT PRESIDENTIAL MESSAGE

The [silliness-RSS] war is officially over. Both sides have declared victory. C/FO-San Antonio's was the greater of the two because of our trump card played as we finished out the last of the general C/FO business.

I and part of my secret service force journeyed to Denver to sign the new non-aggression pact and subsequent coprosperity papers. These documents will be published at a later date, when or if they are ever declassified. While at the summit talks (pun intended) I had the opportunity to view the new TV that C/FO-Denver would be using at their next meeting. I was amazed at the sharp, clear picture of its 3-inch screen. Rich Arnold and I also had a chance to get in a few games of Photon between meetings. (Anytime you're in San Antonio, Rich, look me up and I'll show you what a real Photon field looks like.) In a final gesture of good will, I left them my most trusted secret service agent, Doug Collins, to act as temporary mascot for C/FO-Denver until they find one.

In parting, I would like to thank my Executive Officer and Secretary for their aid and support of the C/FO Photon team.

Lord Brian-O

Brian-O
Lord President for two years

P.S. Oh yes, one other thing, I am now accepting submissions for the CATS & CO. APA yet to be titled.

ANIME FANDOM NEWSWIRE

Compiled (with commentary) by Randall Stukey from numerous sources.

The current issue of ANIMAGE contains an article on American Anime Fandom and the C/FO which includes a photo of C/FO-San Antonio members Karen Helmer (also of SDF-Ft Worth), Tommie Dunnam (also of the EDC), and Robert Gibson. This photo was originally taken at the 1985 NASFIC in Austin, Texas by C/FO-San Antonio member Jack Thielepape.

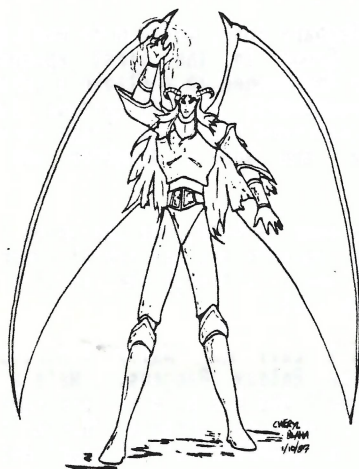
C/FOOD LEFTOVERS #2 is out. Contact Rich Arnold at 14322 E. Villanova Pl., Aurora, CO 80014.

C/FO-Portland has formed and has just published their own newsletter. Like us, they accept members from everywhere and love to trade tapes. Contact: Jo Amie, 4613 SE Rex Dr., Portland, OR 97206.

C/FO-Gardena has voted to leave the C/FO (reportedly because their officers felt they could get more enthusiastic about their duties if they were a separate organization) and become the "American Alliance for the Promotion of Japanese Animation" (AAJA). We wish them the best of luck.

Provisional C/FO chapters have just been formed in Ann Arbor, MI and Fullerton, CA. Contact Justin Kim, 2019 Seneca, Ann Arbor, MI 48104; and Brian Henderson, 809 E. 19th Str, Santa Ana, CA 92706.

C/FO-Denver has become a sister organization to both C/FO-Rapid City and SDF-Ft Worth. (This gives them 3 sister organizations and we only have two! We're gonna have to do something about this. Any ideas?---CUOS)



HASSIN RI is a new anime fan organization looking for members and contributors for its publication, THE ROSK. Contact Lorraine Savage, 18 Kelley Str., Warren, RI 02885 for more information.

CEL, the fanzine published by members of C/FO-Inland Empire is up to issue #3 and is available by subscription. It also accepts submissions (but be careful, according to the CPAS's literal interpretation of their confused copyright notice, they may be trying to retain ALL RIGHTS to anything they publish, probably not, but check first). Contact Dean Lee Norton, 8915 Delano Dr., Riverside, CA 92503.

The C/FO-Atlanta Newsletter is also looking for subscribers and material. Contact: David Merrill, 3314 Ann Rd., Smyrna, GA 30080.

The EDC's NOVA #9, due out last November, is still not completed as of a few weeks ago --- apparently due to time and computer problems.

The NEW C/FO BULLETIN is due back from the printer --- barring printing problems --- as this is being written and should be mailed out to current C/FO members within a few weeks.

Kurt Black's last issue of the C/FO MAGAZINE (number 11) was greatly underprinted and has been out of print for some time. Due to the distribution problems mentioned in

a previous issue of this newsletter, not everyone who should have got one, did in fact get one --- unfortunately there is little that can be done about this other than to insure that it is not allowed to happen again in the future.

The American anime event of the year (so far) took place on February 19th at Mann's Chinese Theatre, when the English version of ONEAMISU NO TSUBASSA was premiered. Various professional animation people, both American and Japanese, attended and there were quite a few fans present as well. From several accounts, it was a nice production spoiled only by faulty voice acting.

ZZ GUNDAM has ended its run on Japanese TV and a new show heavy with mecha, DRAGONAR, has taken its place. Reports say it is pretty good. (The CPAS thinks so anyway.)

CITY HUNTER, the popular manga by Tsunasa (CATSEYE) Hojo will be an animated series beginning in April.

HOKUTO NO KEN should end its respectable run in March, but there are rumors of a possible new series beginning several years after the events of the current one.

Ethel Grimes, 1008 Orangewood Str, Bakerfield, CA 93306 is looking for a script of the LEGEND OF SUPER-GALAXY Cyborg 009 movie. She is also looking for copies of Cyborg 009 and Lupin III fan fiction (not X-RATED).

NOT NECESSARILY THE SATURDAY MORNING CARTOONS

Program Scheduler: May or may not be Alicia Jimenez, depends on who's asking.

Saturday, March 31, 1987 on KJVS Channel 3.14159265...

5:30 am DON'T GIVE A %2*! BEARS---At this hour of the morning, who knows, who cares, why bother?

6:00 am GUTBUSTERS---Our intrepid heroes face the deadly demonic team of Monker and Nekkur while losing inches of unsightly tummy flab in their fight to preserve civilization as we know it.

6:30 am MASQUE---Where we find once again that facial beauty care is the greatest weapon.

7:00 am SILVER EWOKS---Partly fur, partly cute, they valiently defend the bizarre universe of Gumbo where the judicial system is so twisted that the law of gravity works in interplanetary space.

7:30 am GUMMY WERES---Howls of derisive laughter follow this group of toothless lycanthropes in their neverending search for properly fitting dentures.

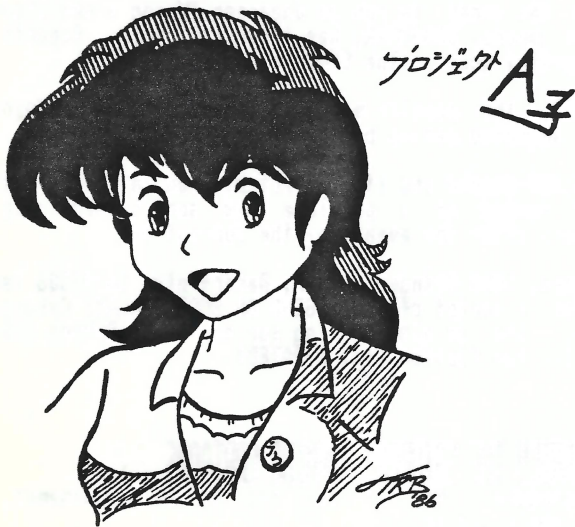
8:00 am HOKUTO NO JEM---Jem Shurenuff, rock singer in pink tights by day and master of Hokudo Spin Again by night, is truly outrageous in this special one hour episode. The long awaited confrontation between Jem's group, 'The Holocausts', and their rival group, 'The Mutants' reaches its deadly conclusion this week when 'The Holocausts' discover Jem Shurenuff standing over 'The Mutants' remains and the only explanation he can give is "I was just cleaning my aura and it went off accidentally!"

9:00 am BLUE THUNDERCATS---Papa Lion-O comes up with a plan to destroy their enemy Gargamel once and for all but will need Azrael's help. In order to recruit the wizard's familiar, Papa Lion-O offers Azrael not only a place in the Blue Thundercats but also Snarfette to do with as he wishes.

10:00 am LOOSIFUR---Have a devil of a good time as this demon, disguised as a cute, fuzzy, harmless swamp critter works his tail off to earn his horns by granting mortals

their dearest wishes in order to drag their souls into eternal hellfire and perdition.

10:30 am JASON'S WEIRD WARRIORS---Jason follows a rumor and discovers his father is being held in an impregnable enemy stronghold. Inscrutable behind his hockey mask, Jason leads his warriors in an attack that cuts through their foes like a chainsaw through weeds, only to find the captive is not his father but his evil twin.



NO GUTS, NO GLORY:

A Decent American Show for a Change
by Robert W. Gibson

Just when you thought Americans couldn't put together a witty, hip, animation production, along gallops a gem of a cartoon show entitled ADVENTURES OF THE GALAXY RANGERS. Admittedly, the animation is by TMS, but the rest of the package is purely American and it's GOOD.

Now, like many animation lovers in this club (C/FO), I'm not overly fond of the current crop of American productions (read: toy commercials), although I won't go to the extent that some do by saying it's all garbage. Even THUNDERCATS and GI JOE have their moments, I'll grant, but none have come close to giving me renewed hope in the industry as has this little-seen syndicated show. As the title song suggests, it's got guts. Those guts lie mainly in the writing, the very aspect most picked on by cartoon critics, of which I consider myself one of the harshest.

Ah, the writing. Folks, this show has more in-jokes and witticisms than any I've seen since the old Jay Ward productions. Characters talk to the camera, references are made to old TV shows, movies, and even other cartoons, various anime characters appear in crowd scenes, characters are named for movie actors, TV stars, and fictional characters, and from time to time characters will refer back to jokes earlier in the episode. Some episodes have plots and explanations which would fly straight over the heads of most kids I know (and some adult's). Most of the science is hokey, of course, but none of it is taken terribly seriously or dwelt upon for long enough for the holes to show.

Therein lies its charm, as far as I'm concerned. Unlike some Japanese anime, it knows when to stop taking itself too seriously, when to make the best of its quirks, and when to go completely, inanely slapstick. Some episodes are hilarious, some somber, some dumb, and some even poignant. It is the best example of an episodic series

I've seen in quite a while. Each episode (as demanded by current syndicated trends) is self-contained, and there are only 2 two-parters that I know of, although several other episodes are best seen back-to-back.

The animation is pretty good for a hybrid American/Japanese production of this type (a friend of mine pointed out that the character's lips AND chins move when they speak), and the character designs range from adequate to absolutely inspired. My favorite example of the latter is an alien trader/pirate who looks like a giant parrot (named Captain Kidd, of course) who has a pet monkey on his shoulder! Other characters include the main villainess (!!) who looks suspiciously like the wicked queen from SLEEPING BEAUTY, her neer-do-well, would-be suitor who resembles a micronized Breetai, a bald research scientist named Cueball, an alien sorcerer who speaks "magic" which sounds like garbled NATIONAL ENQUIRER copy (and his demon assistant, Larry), an outlaw named McCross (ha), and a host of alien races more bizarre than the cantina band from STAR WARS.

The Galaxy Rangers themselves are four (out of, presumably, a corps) individuals who were given "series 5" implants in their brains which enhance their natural (and unnatural) abilities when they touch their badges. At least one of them has a family while one of them wasn't even born.

They are led by Zachary Foxx, whose wife was captured by the Queen of the Crown in the first episode and her psychic life energy imprisoned in a slaver's crystal which the Queen still possesses. In that episode, Zack's left arm and leg were destroyed and bionic limbs were given to him. He has a son and a daughter who show up occasionally.

The female Ranger's name is Niko, and she seems to be part Oriental. She's a psychic and her mental powers are not explained terribly well, although she can also (with her implant) cast a force field.

"Doc" Walter ("don't call me 'Wally'") Hartford is the black member of the Galaxy Rangers. He's a "computer doctor" (don't ask me?) who has several "programs", usable at range, which do various strange things to complex machinery. He is a swashbuckler at heart and provides most of the comedy relief.

The fourth Ranger, and the most enigmatic, is the supertrooper known as Shane Gooseman. The supertroopers were genetically engineered super-soldiers bred by the now head of the Rangers program, Commander Walsh, to defend the Earth from alien attack. The experiment went awry (thanks to the intervention of the series' resident beauracrat slimeball, Senator Whiner), and the surviving supertroopers went renegade (all those except the ones who were frozen, but that gets complex). As a condition of his acceptance into the Galaxy Rangers, Gooseman or "Goose" as he's called by the other Rangers, is responsible for tracking down the rest of the supertroopers and bringing them in. His body's bio-defense system is capable of analyzing and counteracting any attack, making him virtually immune to most everything (except good plotting, natch).

They are joined on some adventures by Buzzwang the "wonder robot" (comedy relief, Buzz has a few episodes in which he is the main character), Foxx's son "little Zack", a Kiwi named Zozo and an Andorian named Waldo. The supporting cast is mostly there for comedy's sake, but they are an effective lot when the need arises.

In the episodes I've seen, Gooseman tends to get the most attention (I believe he's probably the head writer's favorite character) and comes off a bit too much like Clint Eastwood to me, but there is something likeable about him and he does have a sense of humor. The best episode I've seen, "Galaxy Stranger", easily ranks with the best of the Japanese stuff I'm aware of and rises

above any of the current crop of American cartoons. Unfortunately, it's been done in bunches of TV westerns, but seldom approached in animation over here. The episode concerns Gooseman's intervention in a range war which is complicated by the fact that Shane's old flame and fellow supertrooper, Darkstar, has joined up with the wrong side, along with her current interest, the supertrooper known as Stingray. Stingray and Gooseman hate each other; so you can guess what happens. Or does it?

The show is not without it's faults, of course, the largest of which is the hokey, inherent "Westernism" which flows through it. Most of the characters talk in western drawls (some of which are absolutely terrible), as do almost all of the aliens. The rangers ride mechanical horses, the settlers raise genetically advanced cattle, prospectors mine for "star stones", the guns look like pistols from the old west, etc. But as in Japanese shows such as XABUNGLE and BISMARCK, you have to take it as part of the whole mythos, just as everything in Fred Flintstone's world is modern pre-historic. It works for the most part and is, at least, consistent.

Another problem is the episodic nature of the show, but as I stated before, current syndication standards pretty much doom the continual plotline cartoon. You get your share of clunker episodes, although I've only seen three or four that I haven't enjoyed thoroughly. But then, I LIKE westerns, and the writers obviously do also.



A pitfall the show steps over is one which faces most of the current crop of American shows: the continuous overuse of the same villains (which is caused, I believe, by merchandising; if you don't have Cobra Commander or Megatron every episode, how do you sell the toys?). There are, in GALAXY RANGERS, the Queen of the Crown (villainess in about half of the episodes, although seldom seen in person), the Black Hole gang, named such because their asteroid base is located on the edge of the black hole known as Entropy's Edge, Lazarus Slade, Scarecrow, and re-occurring bad guys of lesser power, but they are used sparingly enough as not to be boring because of overuse.

But the major charm of the show, which I come back to again, is the writing. Even the most minor of characters get great lines. Chekov's voice comes through warning monitors occasionally. The computers aboard various ships have names and personalities and are actually computer animated. The characters' snappy patter reminds me, at times, of MOONLIGHTING. There is a continual running gag in various episodes concerning a song (known the galaxy over) entitled "Oh, Tortuna", and each episode adds a new verse. Several songs fill the background soundtrack (which is as good as much of the Japanese music) and I think the songs are complete. Characters get shot and (gasp) die!! And, joyfully, the characters'

personalities stay consistent throughout the series without becoming stereotypical. Now, that's an accomplishment. And when the show attempts to be funny, it succeeds.

And the mythos isn't stuffed down your throat every episode, in great detail, by a stupid narration device (except in the opening credits, of course).

I hope that ADVENTURES OF THE GALAXY RANGERS succeeds despite the lack of merchandising, because it is a step in the right direction. It won't save the American anime market from boredom, but it's got guts AND glory and might lead to better. Let's support it in whatever way we can and hope it doesn't fade off into the hole that swallowed JONNY QUEST, ROCKY AND BULLWINKLE, and the other shows we remember so fondly.



ROBOTECH THE ROLE-PLAYING GAME: A review by Gregg Sharp

Palladium has put out a fairly slick package, full of art from the MACROSS PERFECT MEMORY book and other sources, for the MACROSS module. Character creation is relatively easy and combines some of the aspects of point allocation and die rolling. With this method, it is easy to develop a character that is both competent and relatively unique.

The combat system, on the other hand, is the pits. This is not so much the fault of the system as it is the fault of whoever edited this mess. Unless one commits the entire book to memory, a referee can expect to be continually flipping through the book chasing down rules which are scattered throughout the volume (and there are three more volumes in the works: the Zentraedi, Southern Cross, and Mospeada will each get a volume).

The hype on this game says that you can create and run any character from the series with this book. Well, not quite. I can't see how one could create Dr. Lang, Captain Gloval, the mayor, any civilian, and about nine-tenths of the crew using these rules. There is nothing about fold systems usage or repair, hyperspace navigation, main gun use, pinpoint barrier control, or even making all those missiles.

Likewise, all the mecha is not represented. The Zentraedi battlecruiser is not given, that will come in the Zentraedi supplement. The common tank is represented, but the thing is a step down from some tanks today, except that it has a laser instead of a machine gun. There is a skill listed for piloting a tank, but the skill roll is NOT provided. Water vehicles are not covered, despite two

of them being joined to the MACROSS.

The author provides a section labeled "Japanimation Side Notes". This writer wishes that some more research had been done in this direction just in case some referee wanted to run an original MACROSS campaign. Protoculture meant "civilized" culture prior to Zentraedi war-culture coming to power." Protoculture had nothing to do with the Japanese series SOUTHERN CROSS or MOSPEADA (sections 2 and 3 of ROBOTECH). Also, despite what these notes imply, the MACROSS movie was created (and the rights to it are owned) by the same people who created the series. And although many changes were made in the movie, there are a lot of touches you can see that are tributes to the original series. Some of the changes were positive, some negative, others indifferent. For example, Max and Miriya still end up together, though Max is enlarged to Zentraedi size instead of Miriya being "micronized".

If one overlooks the scattered combat rules and the other difficulties mentioned above, the game system does have merit. Things can go very quickly and do manage to reflect the source material nicely through the damage system is a definite reworking for game playing. WARNING: as in the series, it is perfectly possible for your third level Destroid pilot to be wiped out rather quickly in a fight. However, unlike in the series, it cannot happen by a single missile shot. In a playtest of the combat system, between a female Zentraedi in power armor and my Gladiator pilot, the Zentraedi wiped out the Gladiator in the in the first salvo using high explosive missiles --- combined with the other attacks she was allowed before the Gladiator had a chance to act. Admittedly, in the series, one burst from a Zentraedi chest cannon took out an Excalibur.

Problems immediately stand out in the mecha stats. The Cat's-Eye Recon vessel has a radar range of only 400 miles and the ship has a speed of only 375 mph. This is the largest listed range range, but the ship itself is almost useless in space due to its low speed. A Veritech in fighter mode is capable of Mach 4, also pathetic by space standards. Well, it did take the Macross/SDF-1 a year to get from Pluto to Earth, but that was with plenty of detours and fights. With the radar ranges listed for some mecha, it may be possible for a fast ship to get off a missile salvo before the radar registers a blip.

The definitions section lists the Fold System as an unreliable means of teleportation. However, in the series, the Zentraedi used the hyperspace fold system a great deal, it was the Macross/SDF-1's use of it deep WITHIN a gravity well that caused so many problems. Khyon appears on the scene within Breetai's forces (on purpose) indicating that control of the fold system can be very fine.

As with all Palladium products, this one is an excellent sourcebook for other games. BATTLETECH fans ought to be able to make great use of this book. Comparing BATTLETECH with ROBOTECH, the best buy is the ROBOTECH game at \$9.95 for a (fairly) complete role-playing game. If you like giant robots battling it out, ROBOTECH THE ROLE-PLAYING GAME will suit you fine. You might want to wait for the inevitable revised edition though.



HOBOKEN NO KEN: Part 2 of 3 by Alvin Ronnfeldt

In our last episode [the December issue-RSS], the Hok'um brothers Toke and Kenspiro met a young lady, Joan, in the midst of much gratuitous violence. The three traveled on together and met up with Mammamia and Prey amid much more gratuitous violence. They find that little Syn has been kidnapped by Ken's old enemy, John Phillips Souzer...

Chapter 2: Pray to your God!
Because my Name is Ken
And I'm a Lean, Mean, Fighting Machine!

It was a normal type of day for the world after the holocaust. The sun was parching and the dust didn't help either. In the middle of a sandstorm several small figures could be seen struggling against the wind. Ken, Toke, and Prey walked unconcerned as if nothing was happening but the others had to struggle against the brutal wind and harsh sand.

With them now was a young boy named Brato that Ken had found looting bodies. Apparently they were old friends. Joan walked with one arm around him helping him make headway against the wind.

"It's not fair," Brato whined. "It's a rough world, a man has to be rough to survive, and clever. I'm the only practical one, I know how to get what's mine. But does anyone listen to me? Nooo, we have to go rushing off rescuing Syn for about the tenth time this month. That kid would find some way to get into trouble if you locked her in a bank vault buried in ten feet of concrete and sank it in the ocean."

"Why don't you just shut up, you'll get sand in your mouth," suggested Joan helpfully. "And why don't you pull down those goggles to keep the sand out of your eyes?"

"Goggles, what goggles?" Brato reached up and felt the aviator's lenses on the front of his head. "My God, I'm wearing goggles! How did they get there?"

Joan squinted at the way ahead. "This is taking a long time," she commented. "I thought J.P. Souzer's camp was closer than this."

"We can't go there yet, of course," replied Brato in a superior tone, "Ken's not mad enough yet."

"What are you talking about? J.P. Souzer kidnapped a little girl. He's laid waste to the countryside!"

"Yeah, but that's still not enough. Ken has to get really furious before he fights very good. Don't worry though, the villain always does enough things to make him mad enough before they fight. You'd think they would have figured it out by now, don't make him mad and you can kick his..."

Brato ran into Prey's back. The three men had come to a halt. Joan hurried to see what they were looking at so intently. Crossing their trail was a line of hoofprints easily as large as a soup plate. ("Hoofprints? In a sandstorm?" she wondered.) The horse that had made them must easily be the size of a Clydesdale. At their feet, the trail of prints crossed a trail of dead mutants. When the prints reached the corpses they suddenly swelled to five times their normal size so that each step of the monstrous horse had pulverized a hapless mutant's torso and head with a single stomp.

"Hmm," observed Ken, "Cra-uel has been here. Only the hooves of Kaka-oooh can swell to such size." He shaded his eyes to look at where they disappeared over the horizon. "He is travelling the same direction we are." Ken

frowned. "This is bad, I think."

He nudged Toke with one elbow. "Hnn?" Toke shook himself out of his meditation. "Sorry man, I didn't hear you. I was admiring the colors."

"Hey, he's no problem. I can handle him with no sweat," said Prey Ken and Toke only looked at each other and sighed.

That night they found a rock cliff to set up camp beside. Ken sat staring moodily into the campfire while the others set up camp and prepared dinner.

"How do you people do that?" Joan asked Toke.

"Do what?" Toke asked absently while he heated a small tin of powder over the fire and readied his hypodermic.

"You and Ken just touched those mutants and they all died."

"Oh that. Ken and I are masters of Hok'um Sinken', an ancient Jersey martial arts style. Experts at Hok'um can use the power of their soul, their Key, to kill an enemy from within. The manner of death is a reflection of the master's soul. Ken, for example, is really a very neat and tidy man at heart, that's why he makes them explode while turning their blood into shiny white glowing stuff so's not to mess up the landscape and offend the viewers."

He pulled a small bag of white powder and a straw out of his pocket while he continued to speak. "Aa-ooga is frigid, so his attacks take the form of intense cold. The star a man is born under, by the way, also helps determine a man's attack form and his personality. As for Mammamia, well, let's just say the weapon she uses is appropriate for her."

"What about you? Why does your attack cause them to see beautiful visions even while it kills them in a slow and gruesome manner?"

Toke sniffed a lungful of the white powder up his nose and sighed contentedly. "Search me, man. I haven't the foggiest. Really."

"I don't see why we had to leave the town so soon," Brato was whining, "I keep telling you that with my brains and your brawn we could have gotten whatever we wanted."

"Ah, shatuppa you face," scolded Mammamia. "I saw what-a you do, you loan-a the people money at thirty percent interest a day and a-tell them Ken is your collection man."

"Nobody understands," whimpered Brato. "It's nothing personal, business is business. It's the American way, what's good for busines is good for the community."

"He has one good point," Joan commented to Toke. "It may be days before we hear news of where they've taken Syn. Wouldn't it have been more comfortable to stay in the city until then rather than camping in the desert?"

"Ken never stays in one town too long out of kindness to the inhabitants," Toke answered. "He believes that anyone he meets is caught up in his destiny with him. His destiny is a particularly violent and dangerous one. Whatever the reason, any town he's in doesn't last long. One got looted by mutants, one was taken over by Soused's men, one burned down, fell over, and sank into the swamp."

"Oh." Joan didn't sound believable.

"And people too," continued Toke. "Everyone he meets, boom. They're the lucky ones. If he gets to LIKE someone, forget it. They can hang it up. And it won't be quick. The ones he LIKES are lucky if they just kill themselves."

"Take Ken's old girlfriend for example, what's-her-name. She just jumped off a cliff to escape Shine. That's chicken feed compared to what's gonna happen to Prey. Too bad. What are you doing?"

Joan was hastily stuffing all of her possessions into her backpack. "Gee, look at the time - is it Spring already - I was supposed to be at Aunt May's house by now - sick aunt, you know - have to visit her - very sick - it's been nice knowing you - gotta run - see you later." She walked nonchalantly but very, very quickly away from the campsite.

"Hey!" said Toke, running after her. "Don't worry. Either you're part of his destiny or you're not. Can't run away if you are. I think you are myself."

"What do you mean?"

"Well, little signs you learn to look for. Your name for one. Joan, like in Joan of Arc, right?"

"Yeah, so what?"

"And you look like a real nice person. And Pretty. Ugly people are safe around Ken unless you're a kid. The worst problem, however, is I kind of like you. You think what happens to the people Ken likes is bad..."

"That's ridiculous."

"Okay, one final thing. You see that star up there? Look just a little south of the Big Dipper, off to the left, that yellowy, twinkly one?"

"Yeah, I see it," answered Joan.

"Oh. Too bad." Toke turned and walked back towards the campsite.

"Huh?"

When Toke got back to the campsite, Brato said, "Took off, huh?"

Toke nodded. "But too late. She's a goner."

"Look at Ken staring into the flames," said Mammamia. "With all the pain he has lived through, he takes this with such stoical dignity."

"Stoical," agreed Toke absently.

"Do you think he is thinking of Her?"

"Who?"

"You know, Her."

"Why doesn't anyone say the name of his old main squeeze?" asked Brato.

"Couldn't get it past the censors," said Toke.

"Yes," continued Mammamia, "that's the word for Ken, Stoical. Never complains, never cries, he just quietly endures his-a pain deep inside where it doesn't a-show. I wonder what he thinks about when he's so quiet?"

Ken looked up. "You ever notice how the fire makes pretty pictures?" he asked.

Later that night Ken slept uneasily. Images of old foes plagued him, past pain that refused to lie dormant. A ghostly Yukki rose up before him. "Hello dear baby brother. Remember me? I was more interested in stereo systems than my studies, and for that you replaced me. Remember what you did to me? Look!" He ripped off his mask revealing the waffle iron imbedded in his skull....

"You cannot defeat me," bellowed Soused. "Years of intense inebriation have deadened my nerves until your Kok'um Sinken' moves are useless against me!" Then Shoe stood before him holding aloft a huge stone no normal man could lift even without Soused's spear deep in his chest. As Shoe's eyes cleared for his last glimpse of life, he said, "Wait a second, there's some mistake. You aren't that kid who was so bright. Aw, shoot..."

Next, red-haired Yuda sneered at him. "Away put your weapon, need it you will not." The doors to the fallout shelter opened to reveal Toke who was sitting in the lotus position covered by an inch of marijuana ash. His bleary eyes opened. "Horse and fallout, man, what a RUSH!"

Joan wondered through the desert, alone except for the stars. "I wonder where that cliff went to?" she wondered looking around the empty desert. Suddenly she found herself staring into a large red eye that just appeared in front of her.

"Ulp," she observed. She was looking into the eyes of a black stallion. Slowly her eyes traveled up past the horse's head until she saw who was riding it. A huge massively muscled man in a horned helmet scowled down at her.

"Nuts," she said.

Meanwhile, let us take a look at the fortress of John Philips Souzer....

"No one understands me," moaned John Philips Souzer. "I am a tragic villain with extenuating circumstances which demonstrate that I am a fallen hero, not just some common sadist."

"Yes, Lord," said J.P. Souzer's army of mutants.

"Listen," J.P. Souzer leaned over to glare down at little Syn chained cruelly at the base of his throne. "You think I like what I do? Well, maybe I DO like it a little, but mostly the star I was born under and cruel fate have made me what I am."

"Once upon a time," he flashbacked, "I wanted to be a musician. Ever since I was born I wanted to make music for I had been born under the star which destined me to be a sensitive artist. No, really."

(Scene of a little boy in a band director's suit listening to the birds sing beside an idyllic stream.)

"But then," he said as the background music grew menacing and the lighting became darker, "came the day I took my first music lesson."

(Image of an eager little boy with big eyes eagerly fingering his trombone.)

"The music teacher said that I sounded like a branded yak. I killed him with his own baton in rage, but alas it was true. No one ever liked my music, every time I played the audience died of internal bleeding. That's when I began to hate."

(Image of a young man, his trombone dripping blood. His eyes have grown small.)

"I vowed that if mankind would not listen to my music, I would remove them, remove them all! Soon I will stand alone on this earth and my music will waft mockingly to the stars in defiance of the gods themselves!" J.P. Souzer finished with a shriek, his eyes staring at something beyond the marble ceiling as he fiercely

clutched his trombone.

"Wotta fruitcake," muttered Cra-uel from the doorway, still seated on his horse.

J.P. Souzer's head snapped down. "So," he said, "the great Cra-uel graces my presence. What can I do for you, mi Amigo? Come to return the Spanish-English dictionary I loaned you?"

"Watch it," growled Cra-uel. "I just came to watch the battle between you and Ken and to make sure that it's a fair fight."

"A fair fight? Of course it will be a fair fight," J.P. Souzer said looking innocent.

"Yeah. Right. I also brought this." Cra-uel roughly dropped Joan, who had been draped over the saddle, to the floor. She lay there in a shivering heap.

"What's this?" J.P. Souzer asked suspiciously. "Isn't that the girl who was with Kenspiro? Why did you bring her here?"

Cra-uel shrugged. "I had to find some excuse, it was destiny."

"Oh, that again." J.P. Souzer looked bored. "Well, I will think of some suitable torture later. Right now would you care to have dinner with me? Maybe with a little evening music?"

"Not - on - your - life. If you want me, we'll be in the stable."

"Sometimes I wonder about him and that horse," muttered J.P. Souzer as Cra-uel departed. Then he snapped orders at his guards. "You, keep an eye on Cra-uel. You, go check the dynamite. And you, go get a shovel. A big one. It's no wonder they call him KaKa-oo."

Ken and Toke stood atop a hill and surveyed J.P. Souzer's massive encampment below. They had left Prey to guard Mammamia and Brato.

"See there," Toke was saying, "his palace is at the base of Mount Rushmore. With all these cliffs around, the only way down is through all that rubble at the base. And look there." He indicated a huge replica of the Golden Gate Bridge that spanned the desert from his palace to the base of a cliff. "That's the monument he had built. You have to cross the bridge to get into the castle."

"Let's go," Ken said.

Oh boy," muttered Toke, this is going to get gory. I can't face this without a snort."

NEXT ISSUE: Discover Joan's fate in the conclusion of HOBOKEN NO KEN....

NEW ANIME

The following new tapes have been recieved. As usual, the episode numbers are not necessarily correct, but they are the best we can do at this time! C/FO-San Antonio's taping rules (slightly revised and reworded, SO READ THEM AGAIN) and are latest complete tape list are included latter in this issue --- the tapes listed here ARE NOT included in the new master list!

TAPE SPD CONTENTS
C086 4hr Dragon Ball #10-18

TAPE	SPD	CONTENTS
H1	4hr	Sangikushi Pt 1, Guyver
H2	2hr	Time Stranger
H3	4hr	ZZ Gundam #12-13, 17, Hokuto no Ken #96-101
H4	4hr	SPT Layzner Vol 3, Hokuto no Ken #92-98
H5	4hr	Fandora Pt II, Maison IKKoku #8, 10, 15, Hokuto no Ken #102-105
H6	4hr	SPT Layzner #33, Dragon Ball #12, 14, 19-20 Saint Seiya #1, Ikkyman #10, 12-13

WARNING: When Robert gets better copies of the Hokuto no Ken episodes on tapes H3, H4, and H5, he is going to reuse the latter portions of those tapes to record other things! This will be your only warning!!!

A LETTER FROM THE CHAPTER EXECUTIVE

Since Robert no longer has time to write his "Letter from the Secretary", it falls to me to do the things he used to do therein, herein --- and probably not nearly as well.

First things first. The missing newsletter from last meeting never did turn up. To put it simply, people, please don't touch things that are not your own personal belongings UNLESS you have permission from the actual owner of the item (not the person he/she loaned it to, the owner himself/herself). We all bring things to meetings for others to look at, but most of us want them back and it's hard to keep track of things if the person to whom something is loaned loans it to someone else who then loans it to someone else who then loans it to.... The person who finally ends up with the item has no idea who it belongs to. Also, when you leave the meeting, be sure that the stuff you are grabbing as you rush out the door actually IS your stuff. If you find something that seems to be unclaimed, don't just set it aside, out of the way, where it cannot be seen --- do the owner a favor, get up and put it by the TV set so it can be found without the owner having to tear the place apart. With everyone's help, I'm sure this unfortunate incident will not happen again.

The have been a few complaints about the HIGH-QUALITY (gee, folks, I paid a whole \$20.00 for it, what do you expect?) TV set we use at meetings. It seems fine to this (non-visually oriented) chapter officer. However, it has been suggested that we start a fund-raising drive to get a new TV. Robert and I saw a nice 19" model at Sam's Wholesale Warehouse for about \$215 (including tax). However, I think we should be very sure that everyone willing and able to donate their fair share before we commit ourselves to buying a new TV. To be frank, just a bit less than TWO-THIRDS of the \$100 deposit we collected was donated by two people in this chapter. In the last three months we have collected only A TOTAL OF \$4.00 in monthly donations. Admittedly, we have only spent \$10.00 from the general fund and DRAGONFIRE sales have added over \$13.00 to the treasury during this same time, but people in this chapter seem unwilling (or unable) to part with their money and I don't think we have any right to expect two or three people to have to provide most of the money for a new TV set for the chapter. If everyone attending meetings would just manage to come up with the suggested monthly donation every month, there would soon be enough money in the treasury to get the TV cleaned and in 12 to 18 months, we'd have enough to even buy a new TV if we wanted to. Think about it.

Enough chapter business. It's time to welcome our eight new C/FO-San Antonio members! Four of these new members hail from Portland, Oregon and are members of C/FO-Portland: Jo Amie (Portland's chapter representative), Steve Cole (Portland's treasurer), Kirk E. Lauer (editor of Portland's BI-WEEKLY newsletter, C/FOorbit), and Nathan Zilka (Portland's membership director). Cindy Ward, who is fairly new to anime, comes from California. Edward Craddock, who lists himself as a

student animator, is from Richmond, Michigan. Dan Kellaway is a commercial artist from Arnold, Pennsylvania whose "Mobile Suit Gumby" illo graces this issue of the newsletter. And last but not least, David Hall, from Morgantown, West Virginia.

Let's see, Robert listed a bunch of people I'm supposed to thank for tapes and such. Vaunda Perry (good luck in Japan, Vaunda) sent us the GUYVER we watched at the February mid-meeting and our feature for the March meeting, TIME STRANGER. Mary Kennard sent one the the Spt Layzner home videos Scott Grossman sent FANDORA PART II and ZZ Gundam, Maison IKKoku, and Hokuto no Ken episodes. Laurine White sent a tape full of various episodes, including the first episode of Saint Seiya which we watched at the mid-meeting. Thank you one and all.

We also owe thanks to Henry Jerng for the synopsis of TIME STRANGER that appears this issue and to Thomas Battista of ITF ENTERPRISES for the "Adventures of the Galaxy Rangers" promo kit which Robert used to write his article on the series.

To steal a closing line --- "That's all folks..."

Randall S. Stukey
Chapter Executive

MEMBERSHIP UPDATE

Amie, Jo (Portland Rep)
4613 SE Rex Dr, Portland, OR 97206
Artist Goner
INTERESTS: Orguss-Dragon Ball-Dirty Pair-Macross-Hokuto no Ken-Z Gundam-Votoms
OTHER INTERESTS: Tolkien-MERP-Star Wars

MEMBERSHIP: C/FO (Portland)
PHONE: (503) 774-3365
TRADE: VHS

Craddock, Edward C.
68131 Main Str, Richmond, MI 48062-1391
Writer Artist Modeler
INTERESTS: Macross-Kimba-Robotech-Thunderbirds 2086-Astroboy
OTHER INTERESTS: Anime Soundtracks

MEMBERSHIP: C/FO
PHONE: (313) 727-2213
TRADE: VHS

Cole, Steve (Portland Treasurer)
8034 SE 42nd, Portland, OR 97206
Goner
INTERESTS: Hokuto no Ken-Dragon Ball-Dirty Pair-Nausicaa-Votoms-Orguss-Z Gundam
OTHER INTERESTS:

MEMBERSHIP: C/FO (Portland)
PHONE: (503) 775-2051
TRADE: VHS

Hall, David Jr
Pierpont House #301-4, 445 Oakland Str, Morgantown, WJ 2PHONE: (304) 598-0733
Artist
INTERESTS: Gundam-Megazone 23-Macross-SPT Layzner-Yamato-Golgo 13-Orguss
OTHER INTERESTS: Star Trek-James Bond-Aliens-Dr Who-Blake's 7

MEMBERSHIP: Local
PHONE: (304) 598-0733
TRADE:

Kellaway, Dan
1816 Third Ave, Arnold, PA 15068
Artist Modeler Goner
INTERESTS: Robotech-Starblazers-Dirty Pair-Warner Bros-Disney-Thundarr-Orbtons
OTHER INTERESTS: Super-8 Filmmaking-Cartooning-Kitbashing-D&D-Comics-Mekton

MEMBERSHIP: C/FO
PHONE: (412) 339-8636
TRADE: VHS

Lauer, Kirk E.
1414 SE Sherrett, Portland, OR 97202
Writer Photographer Goner Collector
INTERESTS: Macross-Nausicaa-Starblazers-Amon Saga-Fire and Ice-Lord of the Rings
OTHER INTERESTS: Comics-Books-SF/F Games

MEMBERSHIP: Local
PHONE: (503) 232-9093
TRADE: VHS

Ward, Cindy
2250 Lathan Str #3, Mountain View, CA 94040
Writer
INTERESTS: Etranger-Galaxy Express
OTHER INTERESTS: Books-Comics-Short Stories

MEMBERSHIP: C/FO
PHONE: UNLISTED
TRADE: VHS

Zilka, Nathan (Portland Membership Dir)
4545 SE Rex Dr, Portland, OR 97206
Goner
INTERESTS: Votoms-Dirty Pair-Hokuto no Ken-Macross-Nausicaa-Dragon Ball-ZZ Gundam
OTHER INTERESTS: Tolkien-MERP

MEMBERSHIP: C/FO (Portland)
PHONE: (503) 775-4245
TRADE: VHS

REVISED TAPE COPYING POLICY

REVISED: MARCH 1986

There are only minor revisions to the rules printed herein last December, mainly caused by our increased taping load. Despite the fact that Robert has a second VCR again, these revised rules are still much more limiting than our pre-December sets. However, while these rules make it impossible for people (who are not trading) to get exactly what they want on a tape (they can only get a copy of one of our tapes end to end), these rules are simpler, clearer, allow for more people to get copies, and encourage people to go out and find stuff to trade with us. These rules and policies replace all previous C/FO-San Antonio taping policies and must be followed exactly if you wish to obtain copies from us. EXCEPTIONS TO THESE RULES WILL ONLY BE MADE WHEN A TRADE (OF SOME TYPE) IS ARRANGED. IF NO TRADE IS INVOLVED, THESE RULES APPLY IN FULL.

COPYING POLICY:

C/FO-San Antonio will make copies of tapes in its anime collection for anyone who either arranges a trade with us or who sends us the tapes and return postage provided all the following rules are followed and providing the person we are trading with/providing copies for has a Taping Policy similar to ours (if they can make copies at all, of course). C/FO-San Antonio WILL NOT trade with or provide tapes for ANYONE or any ORGANIZATION that charges (money, extra blank tapes, or whatever) for copies they make for others or who places limits on what others can do with the copies they make (e.g. I'll make you copies, but you have to agree not to ever make copies for anyone else), other than a prohibition on charging or limiting others like this one. PERIOD. NO EXCEPTIONS. (Well, to be honest, one can occasionally talk Robert into an exception, but don't even think of asking Randall to make an exception --- he is adamant on the issue) The practice of charging others for your copying time or even for "wear and tear on the machine" (either with money or an extra blank tape for the copier) makes the copying "for profit" under both US and Japanese copyright laws (even with their broader "fair use" provisions) and therefore ILLEGAL even in an educational organization like the C/FO, and while we aren't about to report people charging others for copies to the FBI, we are not going to provide them with material to increase their illegal profits either! WE WANT COPIES OF ANIME SPREAD AROUND, not hoarded in collections or used to enrich a handful of greedy people. (This policy has been inserted at the absolute insistence of Randall Stuke, if you don't like it send him the nasty letters, but don't expect to change his mind!)

GENERAL RULES:

IGNORANCE OF THE LATEST TAPING RULES IS NOT AN EXCUSE FOR NOT FOLLOWING THEM EXACTLY. READ THE RULES CAREFULLY, IF YOU ARE NOT SURE YOU COMPLETELY UNDERSTAND SOMETHING, CALL AND ASK BEFORE YOU SEND TAPES.

1) Unless other arrangements are approved in advance (like in the case of a trade of some type) with the person who will be doing the dubbing, the following limits are in effect:

- * NO MORE TWO TAPES PER PERSON PER MONTH. HOWEVER, ONLY ONE REQUEST WILL BE HONORED AT A TIME. (That is, if you send us two tapes for dubbing, you may not send in any more until your first request is completed and returned to you --- even if this takes longer than one month!)

- * REQUEST THE TAPE YOU WANT COPIED BY NUMBER AND CONTENTS, this will determine the speed at which your tape will be recorded. If the tape list shows the tape as a T-160 tape (a '*' next to the recording speed), be sure you send an actual T-160 tape!

- * WE WILL ONLY COPY ONE OF OUR COMPLETE TAPES ONTO ONE OF YOUR TAPES. WE WILL NOT PUT TWO OF OUR TAPES ONTO ONE OF YOUR TAPES OR SELECTED ITEMS FROM DIFFERENT TAPES ONTO ONE OF YOUR TAPES UNLESS A TRADE IS ARRANGED IN ADVANCE.

2) ABSOLUTELY NO "GENERIC BRAND" TAPES WILL BE ACCEPTED. Almost any major name brand tape (Scotch, Fuji, Sony,

BASF, TDK, JVC, etc.) is acceptable. Tapes made in places other than the USA, Japan, or Germany are unacceptable (examples: J.C. Penny, KMC (K-mart), Megasonic, Classic, etc.) as are tapes without the VHS in the box symbol as they can ruin the heads of our VCRs. ABSOLUTELY NO EXCEPTIONS WILL BE MADE.

3) PLEASE, Please, please write a copy of your request (the number of the tape and its contents) and your name, address, and phone number (yes, even if its UNLISTED) on a label attached directly to the tape itself, not to the tape box, the tape! (The best way to do this is to put your name, address, and phone number on the squarish label that goes on top of the tape and list the tape number and contents on the long, thin label that goes on the edge of the tape.) TAPES THAT ARRIVE WITHOUT THIS REQUIRED LABELING WILL BE CONSIDERED FREE DONATIONS TO THE DUBBER'S COLLECTION OF BLANK TAPES AND WILL NOT BE RETURNED AT ALL!!!

4) Please drop us a postcard or letter when you receive your tape(s) so we don't worry about whether or not your tapes got to you. If you include a stamped, self-addressed POSTCARD with your tapes, we will be happy to notify you that we have received them and our best guess (which may be wrong by 4 to 8 weeks) as to when they will be completed.

5) Send return postage and a pre-addressed return mailer or money for the same WITH YOUR TAPES. TAPES RECEIVED WITHOUT postage or money will be considered free gifts and will not be returned even if you send the money later. Tapes will be returned by mail only (no UPS), unless other arrangements are approved in advance. This rule does not apply to members who pick up their tapes at C/FO-San Antonio meetings.

6) C/FO-San Antonio is NOT RESPONSIBLE for tapes lost in the mail.

7) Copies can only be made in VHS format. On rare occasions, Beta copies can be made IF AND ONLY IF a trade is arranged.

DUBBING TIME: Dubbing can take a LONG time, due to the huge numbers of requests that we get. When your blank tapes arrive they are placed at the bottom of the pile (generally about 20 tapes high), tapes are generally copied in the order they are received, except that the following have priority:

- 1) Copies for the C/FO-San Antonio members whose machines, tapes, and/or time are being used to make all these copies (generally Robert, Ray, and Randall) --- copies we want come first.

- 2) Tapes for Robert and Randall's Japanese Pen Pals.

- 3) Copies for people who are trading with us

(average dubbing time: 5 weeks).

- 4) Copies for local area members of C/FO-San Antonio

(average dubbing time: 5-8 weeks).

- 5) Copies for other members of C/FO-San Antonio

(average dubbing time: 6-12 weeks).

- 6) Copies for non-members of C/FO-San Antonio

(average dubbing time: 10-14 weeks).

Generally you should allow at least 10 weeks from the time we receive the tapes for dubbing and 2 weeks for delivery (first class mail) if you included a pre-stamped, pre-addressed return mailer and 4 weeks for delivery (first class mail) if you just sent postage money. We aim to get tapes back to you much quicker than this (generally within 4 to 6 weeks for everyone, but we tend to get swamped), but please do not write us a nasty letter asking about your tapes until at least 16 full weeks have passed since we received the tapes! EXTREMELY POLITE (wondering why its taking so long or implying that your tapes should be given special treatment is NOT being extremely polite) inquires about your tape(s) will be answered before 16 weeks have passed BY PHONE ONLY (we do not have time to waste writing letters telling people that we still haven't gotten to their tapes).

SO YOU WANT TO TRADE:

We love to trade, it's how we've got much of our collection. Each trade, however, must be worked out individually, so write us with your offers. We try to get the best quality copies we can (don't let anyone tell you

that good copies can't be found, they can if you are patient and work at it) and also like to collect complete runs of series. We are not terribly picky about what we want (other than high quality copies), even if no one is interested in it down here, it is potential trading material, however, a few things we are looking for, (complete runs if possible):

DETECTIVE HOLMES	DEVILMAN
CUTEY HONEY	DANCOUGAR
QUEEN 1000	XABUNGLE
GUNDAM	Z GUNDAM
SPT LAYZNER	DOUGRAM

TAPE-TRADING CONTACT PEOPLE:

Robert now has a second VCR again, but the above taping rules will not be relaxed due to the great number of copying requests we are getting. Contact either Randall Stukey or Robert Gibson to arrange trades or request copies. Their addresses can be found at the end of all this fine print on tape copying. If you'd rather call than write: Randall can normally be reached at (512) 655-2678 (best chance to reach him: between 6:30pm and 9:30pm CST and between 10pm and 11pm CST Sunday through Friday) and Robert can normally be reached at (512) 657-7296 (best chance to reach him: between 10pm and 1am CST) or call (512) 826-1278 between 12 noon and 5:30pm almost any Saturday and you can talk to both of them --- however, they are running a role-playing game during that time (Saturday afternoon) and request that calls be kept VERY BRIEF.

Robert Gibson
6527 Chapel Forest
San Antonio, TX 78239
(512) 657-7296

Randall S. Stukey
4122 Tallulah
San Antonio, TX 78218
(512) 655-2678

SAN ANTONIO TAPE LIST

The following tape list is a fairly complete listing of the tapes in Randall and Robert's collections. Many of the older series that used to appear in the old tape lists of 1986 are not longer listed because they must be obtained from across town and are simply too hard to obtain when needed.

PLEASE READ AND CAREFULLY FOLLOW OUR TAPING POLICY (PRINTED ABOVE) WHEN REQUESTING COPIES OF THESE TAPES. FAILURE TO DO SO WILL (AT BEST) RESULT IN YOUR BEING UNABLE TO GET COPIES.

There are several things you need to remember about this tape list.

1) IT MAY CONTAIN ERRORS. Episode numbers, tape speed, and even exactly what is on a tape may very well be completely wrong. We are not perfect, sorry.

2) Individual episodes/features MAY NOT be on a given tape in the order they are listed in the tape list. THIS IS ESPECIALLY TRUE OF TAPES WITH THE "MY" OR "YI" PREFIXES.

3) The speed listed for a tape is the speed at which we believe everything on the tape can be copied. Some tapes have items recorded at different speeds, where this is the case, you will have some blank tape at the end of your copy.

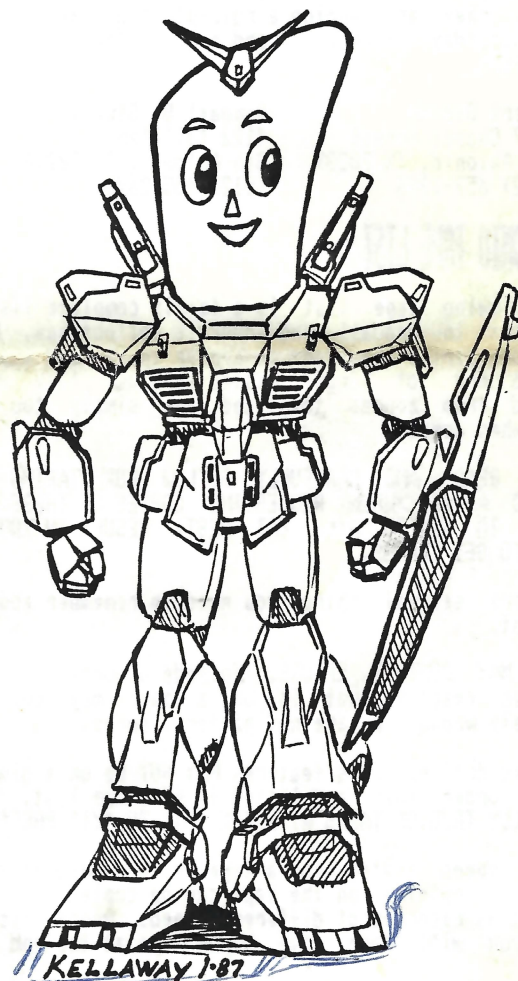
4) IMPORTANT! ALL TAPES ARE T-120 TAPES UNLESS THERE IS AN ASTERISK ("*") AFTER THE TAPE SPEED WHICH MEANS THAT A T-160 TAPE IS REQUIRED. Please provide your own T-160 tapes for copies (don't just send money) as T-160 tapes are NOT ALWAYS AVAILABLE in San Antonio at a reasonable price!

5) COPY QUALITY IS VARIABLE. Some tapes (like C015 or C067) are excellent, while a couple of tapes (like C028) are so poor that copies from them are not considered watchable by some. Quality often varies greatly within a single tape as well.

C001 6hr	Gatchaman movie, Gatchaman I #1, 8-12
C002 6hr	Gatchaman I #102-105, Gatchaman II #1-4, 6-8
C003 6hr	Gatchaman I 17-32
C004 6hr	Gatchaman I #33-49
C005 6hr*	Gatchaman I #50-57, 59-60, 62-73
C006 6hr	Gatchaman I #74-89
C007 6hr	Gatchaman I #91-101, Gatchaman II #5, 9-11
C008 6hr	Gatchaman II 12-28
C009 6hr*	Gatchaman II #29-43, 47-49, 51-52
C010 6hr*	Gatchaman II #53, Gatchaman F #1-19
C011 6hr*	Gatchaman F #20-22, 24-41
C012 6hr	Gatchaman F #42-48
C013 2hr	Dragon Ball #1-5
C014 2hr	Dragon Ball #6-9
C015 2hr	Dragon Ball #29-32
C019 4hr	Hokuto no Ken #58-66
C020 2hr	Hokuto no Ken #67-72
C021 4hr	Hokuto no Ken #73-80
C022 6hr	Lensman #1-12
C023 6hr	Lensman #13-24
C024 4hr	Dunbine #9-18
C025 4hr	Dunbine #19-28
C026 4hr	Dunbine #29-38
C027 4hr	Dunbine #39-47
C028 4hr	Vifam #2-10
C031 6hr	Heavy Metal L-Gain #1-17
C032 6hr	Heavy Metal L-Gain #18-35
C033 6hr*	Heavy Metal L-Gain #36-54
C034 4hr	Panzer World Galient #1-10
C035 4hr	Panzer World Galient #11-22
C036 6hr	Giant Gorg #11-26
C037 2hr	Space Adventure Cobra #2-5
C038 4hr	Space Adventure Cobra #6-12, 14
C039 4hr	Space Adventure Cobra #15-22
C040 4hr	Space Adventure Cobra #23-27, 29-31
C041 4hr	Z Gundam #1-9
C042 2hr	Z Gundam #26-27, 29-31
C043 4hr	Xabungle #1-5, 7-11
C044 6hr	Votoms #1-14
C045 6hr	Votoms #15-32
C046 6hr	Votoms #33-39, 41-48
C047 6hr	Votoms #49-52
C048 4hr	Yamato I #6-14
C049 6hr	Captain Harlock/Queen 1000 (Harmony Gold) #1-16
C050 4hr	Brave Raideen (10 episodes)
C051 2hr	Z Gundam #23-25, 27
C060 2hr	STAR TREK: More Tribbles, More Troubles; Yesteryear; Beyond the Farthest Star, The Survivor, The Lorelei Signal
C061 2hr	STAR TREK: One of Our Planets is Missing, Mudd's Passion, The Ambergris Element, BEM
C062 2hr	STAR TREK: The Jihad, The Terratin Incident, The Eye of the Beholder, Once Upon a Planet
C063 2hr	STAR TREK: Albatross, The Magicks of Megus-Tu, The Counter-Clock Incident
C064 2hr	STAR TREK: Pirates of Orion, Practical Joker, How Sharper than a Serpent's Tooth, Time Trap, The Slaver Weapon
C065 4hr	Galaxy Express (SUBTITLED) #20-30
C066 2hr	Urusei Yatsura (All 4 Kitsune episodes)
C067 2hr	Iczer I Act 1, Iczer I Act II
C068 4hr	Robotech: Macross (Tape I)
C069 4hr	Robotech: Macross (Tape II)
C070 4hr	Robotech: Macross (Tape III)
C071 4hr	Robotech: Macross (Tape IV)
C072 4hr	Robotech: Macross (Tape V)
C073 2hr	Macross Volume 1: Booby Trap
C074 4hr	Urashiman #1-4, 6-7, 11-13
C075 2hr	Hokuto no Ken #88-91
C076 4hr	Orguss I-10
C077 4hr	Orguss I-20
C078 4hr	Orguss 21-30
C079 4hr	Hokuto no Ken #92-98
C080 4hr	SPT Layzner #20-28
C081 4hr	SPT Layzner #29-32, 34-38
C082 4hr	Galaxy Express #1-10 (6-up Subtitled)
C083 4hr	Galaxy Express #11-20 (Subtitled)
C084 4hr	Maison Ikkoku #1-7, 9, 11
C085 6hr	Real Ghostbusters (13 eps)
M002 2hr	Legend of Marine Snow, The Way to Virgin Space
M003 2hr	Arion
M004 2hr	Vampire Hunter D
M005 2hr*	Laputa
M007 4hr	Harmageddon, Yamato: The New Voyage
M009 2hr*	My Youth in Arcadia (SUBTITLED)
M010 4hr	Macross: Do you Remember Love, Adieu Galaxy Express
M011 2hr	Samy: Missing 99, The Supergal
M012 4hr	The Dagger of Kanui
M014 4hr	Greed, Gora, Birth
M017 2hr	Gundam I, Gundam II, Gundam III (the last five minutes of Gundam III are on tape #X014)
M018 2hr	Dirty Pair Affair of Nolandia, Fire Tripper
M019 4hr	Crusher Joe
M020 2hr*	Queen 1000, Pandora
M022 4hr	Leda, Tomb of Dracula, Golgo 13
M023 2hr	The Legend of Halley
M024 4hr	My Youth in Arcadia
X025 4hr	Prefectural High School Earth Defense Course, Urusei Yatsura I: Only You, Urusei Yatsura II: Beautiful Dreamer
M026 2hr	Lensman
X002 4hr	Endless Road SSX #20 (2nd half), 21-22, Galaxy Express 999, Captain Harlock #1
X003 4hr	Gall Force, Gall Force Extra, Lupin III pt 3 #25
X004 4hr	MD Gaist, Urusei Yatsura #181, 173, 174
X005 4hr	Astro Boy (2.5 hrs combined episodes), God Mars #1-2, Combatler V #1
X006 4hr	Orguss Memorial #, Making of Odin, Gundam #41
X009 4hr	Dunbine #3-4, 7-8, 10, Gundam #42-43
X010 2hr	Giant Gorg #8-10, Orguss #8-9

X011 4hr Lensman movie, Orguss Memorial Vol I, Macross Mecha Graffiti
X012 2hr Megazone 23 Pt 1, Lupin episode
X013 2hr Space Adventure Cobra (SUBTITLED movie), Space Cobra (English pilot)
X014 4hr Gundam III (last 5 minutes), Locke the Superman, Captain Harlock #7-10
X015 4hr Galatt #1, Panzer World Galient #1, Hokuto no Ken #2, Two Man Hawk eps,
Forest of Many Friends #1, Tomorrow's a Fine Day #1, Giant Gorg #6-7
X016 4hr* Queen Emeraldas Special, Dirty Pair #1,3,4,6,7,11,8-10,12,
Sasuga no Sarutobi #40
X017 6hr Bismark #1, Catseye ep, Giant Gorg #1-5, Orguss #1, Capt Harlock #1,
L-Gain #2-3, Mospeda #2, Gatchaman 1
X019 4hr Dunbine #1,6,48-49, SF3D Nutrocker, Dancougar #15-16
X020 4hr Votoms Volume I, Votoms Volume II, Dream Hunter REM I & II, Vifam Vatiety
X021 4hr Vifam #8-9, Dunbine #2,5, Yamato I #1-5
X022 4hr Angel's Egg, Bavi Stock I, Dirty Pair #24
X023 2hr Wizards, Bavi Stock I
X024 4hr Ideon: A Contact, Ideon: Be Invoked, Gatchaman #61
X025 4hr Eighth Man #1, Dairugger XV #1-4,6,8,34-35, Daicon IV
X026 4hr Orguss 31-35, Dancougar #5-9
X027 2hr Macross: Do You Remember Love
Y101 6hr Ideon 2 eps, Dunbine 8 eps, Ashita no Joh 3 eps, Astro Boy 1 ep
Y102 6hr Dunbine 7 eps, Ultra Seven 2 eps
Y103 6hr Cello hiki no Boshu, Taiyo no oji Hols no daiboken, Nagagutu wo haita
neko, The Adventure of Naja
Y104 6hr Saint Seiya, Kinen Gumi, Ammituhime, Touch, Bosco Adventure, Doteraman,
Dragonball, Maison Ikkoku, Hokuto no Ken, Uchusen Sazitarus, Z2 Gundam,
Be Ge Be no Kitaro, Iitkinan (1 ep each)
Y105 6hr Conan the Future Boy #1-12
Y106 6hr Conan the Future Boy #13-24
Y107 6hr Conan the Future Boy #25-26, Detective Holmes 7 eps
1 2hr JONNY QUEST: The Monster in the Monastery, Calcutta Adventure, A Small
Matter of Pygmies, The Fraudulent Volcano, Sea Hunt
10 4hr Leda: Adventures of Yonko, Z Gundam #1, Gatchaman F #47-48,
Urashiman #42-43, Panzer World Galient #15
2 2hr JONNY QUEST: Arctic Splashdown, Curse of Anubis, Pursuit of the Po-Ho,
Treasure of the Temple, The Robot Spy
3 2hr JONNY QUEST: Pirates from Below, Attack of the Tree People, The Invisible
Monster, The Dreadful Doll, Werewolf of the Timberland
4 2hr JONNY QUEST: Double Danger, Shadow of the Condor, Skull & Double Crossbones
The Dragons of Ashida, Turu the Terrible
5 2hr JONNY QUEST: The Devil's Tower, The Quetong Missile Mystery, The House of
Seven Gargoyles, Terror Island, Mystery of the Lizard Men
6 2hr Golgo 13
7 2hr Urusei Yatsura TV Titles, Warriors of the Wind
8 2hr Macross: Do You Remember Love (SUBTITLED)
9 4hr Hokuto no Ken #23-32
A1 4hr Iczer-1 Act I, Z Gundam #12-15, Captain Tsubasu episodes
A10 4hr Hokuto no Ken #47-68, Angel's Egg, Catseye #19-20
A2 4hr Urusei Yatsura 4 #? eps, Catseye #2,73, Dirty Pair #2,
Hokuto no Ken #47-48
A3 6hr Ideon movie, several late L-Gain eps
A4 2hr Night of the Galactic Railroad
A5 4hr Z Gundam #2-9,11
A6 4hr Macross: Do You Remember Love, Adieu Galaxy Express
A7 6hr Xabungle Graphitti, Baghi, Andromeda Stories, L-Gain eps
A8 2hr Hokuto no Ken #46-49
A9 2hr Lupin III: Castle Cogliostro, Rose of Versalle #33
B1 4hr Hokuto no Ken #38-46
B10 2hr Future War 198X
B2 4hr Hokuto no Ken #47-56
B3 4hr Urusei Yatsura #1,2,204, 6 #? eps
B4 6hr Urusei Yatsura I: Only You, Urusei Yatsura II: Beautiful Dreamer,
Mike Jitlov shorts, Way to Virgin Space, Detective Holmes: 4 #? eps
B5 4hr Hokuto no Ken #51-52, 57-61, Bavi Stock I
B6 4hr Odin: Voyage of the Starlight, Be Ge Ge no Kitaro: 1 #? ep
B7 2hr Nausicaa in the Valley of the Wind
B8 4hr Dr Slump: 1 #? ep, Patrilliro: Operation Stardust, Hokuto no Ken #4,
Star Trek Bloopers
B9 6hr Golgo-13, Be Forever Yamato, Vifam #1
C1 4hr Panzer World Galient #1-10
C10 4hr Area 88 Part I, Cosmo Police Justy, Endless Road SSX #1-3
C2 4hr Panzer World Galient #11-12,14-21
C3 4hr Panzer World Galient #22-25, Space Cobra #13,28, Akanuke Ichiban #1,
Be Ge Ge no Kitaro #1, Kotenguten Maru #1, 8th Man #9
C4 4hr God Mazinger #15,17, Tesujin 28: 1 #? ep, God Mars: 1 #? ep, Macross #25,
Z Gundam #36, Tobikage: 4 #? eps
C5 2hr Dallos Parts 1-4
C6 4hr Endless Road SSX 1-10
C7 4hr Endless Road SSX 11-19, 20 (first half)
C8 4hr Touch: 8 #? eps (1st season)
C9 4hr Lupin III (1st and 3rd season eps)
D1 4hr Urusei Yatsura IV, The Humanoid
D10 2hr Devilman #1,2,5, Various live action trailers
D2 2hr Etranger: Time Alien
D3 2hr Megazone 23 Part 2
D4 4hr Carl Macek Speech (May 17, 1986), Urusei Yatsura #55,58,45, 1 #? ep
D5 4hr Legend of Halley, Dancougar Original Video, Z2 Gundam #4, SPT Layzner #1
D6 6hr Vampire Hunter D, Dirty Pair: Affair of Nolandia, Firetripper
D7 6hr Urusei Yatsura IV, Megazone 23 Part 2, Arion (All 1st gen)
D8 4hr Touch: 6 #? eps (2nd season), Hokuto no Ken #78
D9 4hr Laputa, Samy Missing 99, The Supergal
E1 4hr Kanui no Ken, Captain Harlock #32-35
E10 4hr M.D. Gaist, Urusei Yatsura #181, Urusei Yatsura "Chance on Love" videos,
Urusei Yatsura #173-174
E2 4hr Hokuto no Ken #73-76, Matsumoto Special, Panzer World Galient #13,
Queen Emeraldas Special
E3 2hr Arion
E4 2hr Lupin III: Castle Cogliostro (SUBTITLED)
E5 6hr Hokuto no Ken #1-18 (credits/commercials cut)
E6 4hr Hokuto no Ken #34-40,49-50
E7 4hr Hokuto no Ken #21-22, Catseye #1-8
E8 4hr Catseye #1-10
E9 4hr Catseye #11-14,17,18,17,18-21
F1 2hr Panzer World Galient Original Video: Ironcrest, Cool Cool Bye
F10 4hr Captain Harlock & Queen 1000 #45-55
F2 2hr Violence Jack, Project A'Ko

F3 4hr Amon Saga, Call Me Tonight, Cosmos Pink Shock, California Crisis,
Machine Robo Chronos #4-5
F4 4hr Hokuto no Ken #73-80, Anime Special
F5 4hr Ai City, Nayuta, Raid on Takeshi Castle
F6 2hr SPT Layzner Volumes 1-2
F7 4hr Legend of Marine Snow, Dragon Ball #1
F8 4hr Captain Harlock & Queen 1000 #26-33
F9 4hr Captain Harlock & Queen 1000 #34-44
G1 4hr Captain Harlock & Queen 1000 #56-66
G10 6hr Adventurers of the Galaxy Rangers (16 eps)
G2 4hr Captain Harlock & Queen 1000 #67-??, Adventures of Galaxy Rangers: 4 #? eps
G3 4hr Windaria, Maison Ikkoku #1
G4 4hr Hokuto no Ken (SUBTITLED) #1-10
G5 4hr Hokuto no Ken (SUBTITLED) #11-12,15-19,21-23
G6 6hr Panzer World Galient Video, Gail Force, Devilman vs Mazinger Z
G7 4hr Giant Gorg #1-6, Area 88 Part III
G9 4hr Dr. Slump (10 eps subtitled)
MY17 6hr Dragonball #10-11, Masison Ikkoku #6-7, Igano Kabamalu #?, Urashiman #?,
Z2 Gundam #10-11, Lupin III 2 eps, SPT Layzner #30, Hokuto no Ken #73,
Be Ge Be no Kitaro #31
MY21 6hr Space Cobra #1-5, Spt Layzner #37-38, Dragonball #18, Maison Ikkoku #14,
Kimen Gummi #30-31, Pastel Yumi #15, Z2 Gundam #18
MY22 6hr Dirty Pair #1,3, Igano Kabamalu #?, Hokuto no Ken #80-81, Z2 Gundam #19-
20, Kimen Gummi #34-35, Pastel Yumi #?,18, Dragonball #21, Maison
Ikkoku #16
MY23 6hr Dragonball #22-23, Maison Ikkoku #17-18, Hokuto no Ken #81-82,84, Z2
Gundam #21-22, Dirty Pair #4-5, Pastel Yumi #20
MY24 6hr Dragonball #24-25, Maison Ikkoku #19-21, Hokuto no Ken #83, Kimen Gummi
#38, Space Cobra movie, Pastel Yumi #21, Dirty Pair #6
MY25 6hr Pastel Yumi #22-23, Dirty Pair #7-8, Dragonball #26-27, Maison Ikkoku
#22, Hokuto no Ken #85, Z2 Gundam #23, Sagokushi Part 2 movie



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